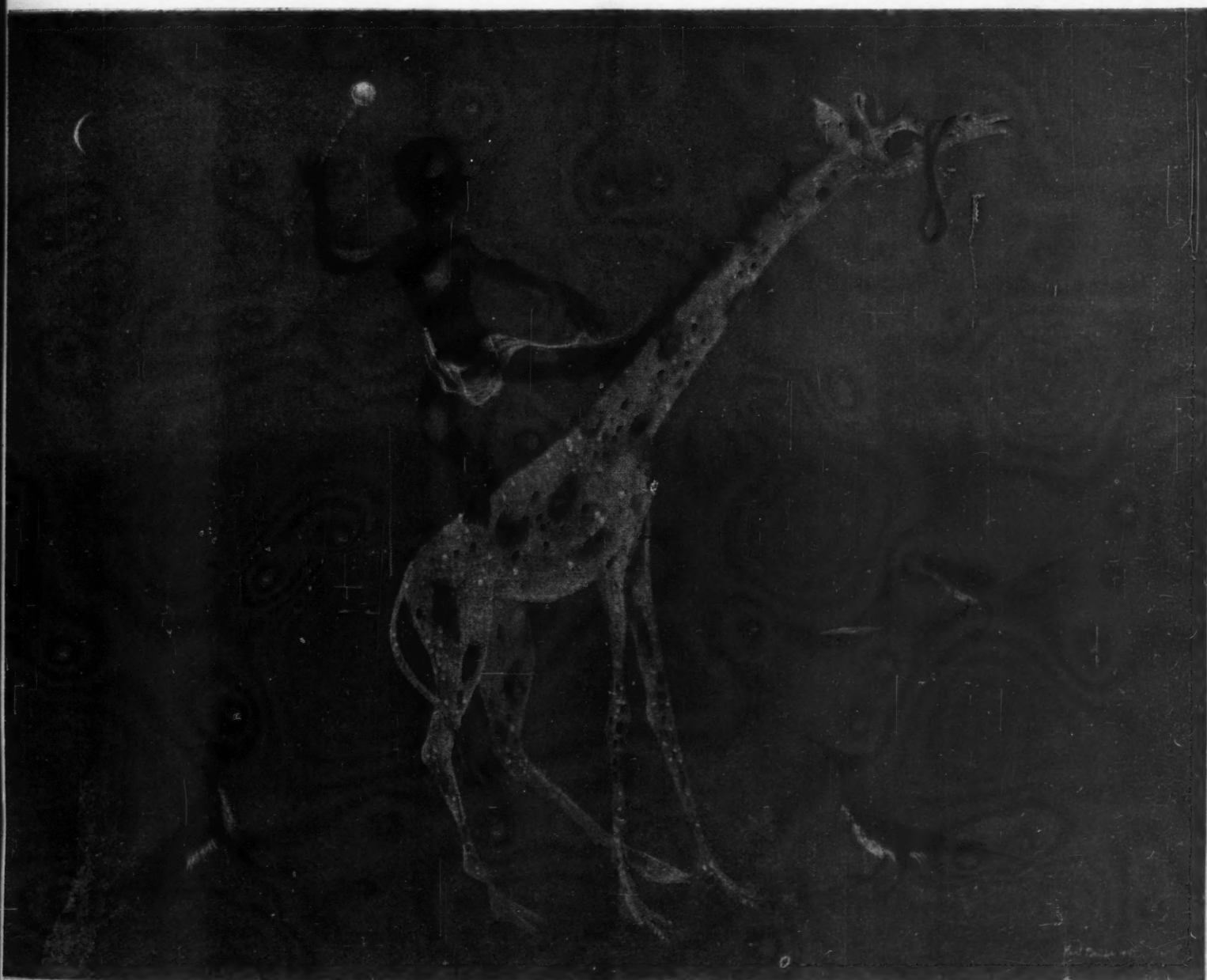


# Design

DECEMBER 1947

THE MAGAZINE DEVOTED TO CREATIVE ART



— *"The Piebald Giraffe"* by *Karl Priebe* —

● **40** Essential and fascinating art processes —

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*Edited by*

**FELIX PAYANT**

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### New York City

**National Serigraph Society:** (38 W. 57 St.)

"50 Serigraphs for Christmas Gifts." Special holiday show thru Jan. 3, 1948. Prints of exhibition pieces for sale, prices up to \$10. All are originals. Limited edition; all hand-signed.

**N. Y. Metropolitan Museum of Art:** (82nd St. & 5th Ave.)

*Tapestries:* "French Tapestries of 14th to 20th Centuries." On loan from French Govt. Thru Feb. 29, 1948. Admission to non-members, \$.30; members, \$.05; children free. (Admission for all is free on Monday.)

*Japanese Prints:* The Henry L. Phillips Collection on exhibit thru Feb. 15, 1948. No admission charge.

*Glass:* "Late 19th Century American Glass," from the Emily Winthrop Miles Collection Gift. Continuing.

*Ruben's Sketch:* "Triumphal Entry of Henry IV into Paris," on display until Feb. 8, 1948.

**The Downtown Gallery:** (32 E. 51st St.)

*Tempera Exhibition:* Annual Christmas Exhibition, including 14 tempera paintings by Jacob Lawrence entitled "War." Also on view: paintings and sculpture by Bennett, Breinin, Burlin, Crawford, Davis, Dove, Fredenthal, Guglielmi, Karfiol, Kunyoshi, Lea, Levi, Levine, Lewandowski, Marin, Morris, Shahn, Sheeler, Siporin, Spencer, Tam, Zerby and Zorach. Special new wash drawing by Pacsin and a William Steig cartoon may be seen. All are for sale at moderate prices. Continuing through Dec. 27, 1947.

**Museum of Modern Art:** (11 W. 53rd St.)

*Children's Art Exhibit:* Special annual exhibit for youngsters aged 4-8 filling two complete galleries. Modern artists have created special paintings, sculpture and a merry-go-round of moving toys and abstractions for the show. Children will also have an opportunity to create their own art on the spot. All reservations must be made in advance as exhibit can only accommodate 25 children at each 50 minute sojourn. Write Museum or phone: Circle 5-8900. Regular admission charge. Continuing thru Jan. 4, 1948, including Sundays.

Currently on view: *Ben Shahn*, thru Jan. 4; *Elements of Stage Design*, thru Jan. 4; *Miles Van Der Rohe*, thru Jan. 25; *Useful Objects*, thru Jan. 25.

**Grand Central Art Galleries:** (15 Vanderbilt Ave. & 55 E. 57 St.)

*Young American Artists:* A widely diversified exhibit of the work of new names on the art scene. Included in the exhibit will be the work of *Damnifadoes*, *Grace Pfeiffer*, *Xavier Gonzales*, *George Morrison*, *Arthur Osver*, *Hugo Robus*, *Hopkins Hensel*, *Lucille Corcos*, *Frank Duncan* and *Hazard Durfee*. All works for sale. Exhibit continuing indefinitely.

### Philadelphia

**The Art Alliance:** (251 S. 18th St.)

*Fine Arts Shows:* Exhibitions in oils, water colors, sculpture and design. Drawings of *Leon Kelly*, thru Dec. 28; water colors by *Alfred Levitt*, thru Dec. 28; water colors of *Luis Martinez-Pedro*, thru Jan. 11. Special exhibit of the prints & drawings of *Herschel Levit*, thru Jan. 11. Industrial designs by *Ralph Kruck*, thru Jan. 15; an exhibit of the oils of *Carl Gaertner*, thru Jan. 25; the sculpture of *Jean De Marco*, thru Jan. 18, 1948.

### Kansas City, Missouri

**Wm. Rockhill Nelson Gallery & Mary Atkins Museum of Fine Arts:** (Kansas City.)

*Giovanni Bellini:* Selected as the "Masterpiece of The Month" for the Christmas Season is the Bellini "*Madonna & Child*," painted in Italy in 1495. On display during December. Also, special *Textiles Show* and the work of Mexico's *Francisco Dosamentes*.

### Oakland, California

**Mills College Art Gallery:** (Oakland)

*Mexican Student Exhibit:* A January showing of the imported works done by students at Mexico City's School of Painting & Sculpture. Ninety-one water colors and 49 drawings. Jan. 9 thru Feb. 8, 1948.

### Cleveland, Ohio

**Cleveland Museum of Art:**

*Ceramics:* The traveling 12th National Ceramic Exhibition (sponsors: Syracuse Museum of Fine Arts & Onondaga Pot-

tery Co.) will be on view Jan. 4, 1948 thru February 1. Prizes totaling \$2200 will be awarded at close of exhibit's tour of the country.

### Newark, New Jersey

**Newark Art Club:** (38 Franklin St.)

*Award Winners Exhibit:* The annual Newark Art Club exhibition will commence Jan. 5, 1948, and will run thru Jan. 15. It features the work of the 1947 winners, *Harriet Wilson*, *James Carlin*, *Avery F. Johnson* and *Joseph O. Rossi*. On January 12, 1948 (8 p.m.) Henry M. Gasser will lecture on "Water Color Techniques." The New Jersey Water Color Society Exhibit opens Jan. 19, with a reception for artists and members at 8 p.m. Jan. 19. The show runs thru Feb. 5.

### Columbus, Ohio

**Columbus Gallery of Fine Arts:** (480 E. Broad St.)

*Baroque Period Masters:* Works done in the 17th & 18th Century by Southern European disciples of the baroque style. To be seen are oils by *Antonio Canale* (1697-1768), *Bernardo Bellotto* (1720-1780), *Pietro Longhi* (1702-1785) and others. Thru January 15, 1948.

The Permanent Collection in the lower corridor is currently displaying water colors by *Marin*, *Maurice Prendergast*, *John Barsotti*, and *Edmund Kuehn*.

*Ceramic Show:* The traveling Syracuse Art Institute National Ceramic Exhibition will arrive at Columbus Feb. 12, 1948. At the close of the exhibit's tour, prizes totaling \$2200 will be awarded to the winning works.

### DO YOU WANT TO EXHIBIT?

**NEW YORK, N. Y.,** Serigraph Galleries Mar. 29-Apr. 24. 9th Annual Exhibition Nat'l Serigraph Society OPEN TO ALL ARTISTS. Medium Serigraphs only. Fee for non-members \$1.00. Jury. Entries due March 7. Write Doris Meltzer, Director, Serigraph Galleries, 38 West 57 St., New York 19, N. Y.

**NEW YORK, N. Y.,** Nat'l Academy Galleries. Mar. 25-Apr. 14. Nat'l Academy of Design 122d Ann. Exhibit of Painting, Sculpture, Water Color & Prints. For all artists. All mediums as listed above. No fee. Jury. Prizes. Entry cards and works rec'd Mar. 8-9. Nat'l Academy of Design. 1083 Fifth Ave., New York 28, N. Y.—National Entries.

**NEW YORK, N. Y.,** Nat'l Academy Galleries. Feb. 9-Mar. 1. 81st Ann. Amer. Water Color Society. For all artists. Mediums: water-color & pastel. Fee: \$3 for 2 labels. Jury. Prizes \$9000 and Hon. Mentions. Works due before afternoon of Jan. 29. For labels & prospectus: Walter L. White Sec'y 106 Nebold Pl. Kew Gardens 15, Long Island, N. Y.—National Entries.

**ATHENS, OHIO,** Edwin Watts Chubb Gal. Mar. 1-31. 6th Ann. Ohio Valley Oil & Water Color Show. For residents of O., Ind., Ill., W. Va., Pa., & Ky. Mediums: oil & water-color. Fee: \$2.50. Jury. Prizes: \$500 awards & purchase. Entry cards by Feb. 16; works rec'd Feb. 1-16. Dean Earl C. Seigfried, College of Fine Arts, Ohio University, Athens, O.—Local Entries.

(Continued on Page 20)

## MUSEUM OF MODERN ART ANNOUNCES \$50,000 DESIGN COMPETITION

Nelson A. Rockefeller, President of the Museum of Modern Art in New York City, has announced an International Competition for the Design of Low-Cost Furniture, the largest of its kind ever held. The competition opened this month and will close around the middle of July 1948 with the award of prizes and grants totaling \$50,000.

In an address concerning the competition, Dr. Henri Laugier, Assistant Secretary General of the United Nations in charge of Social Affairs stated:

"This is a project in harmony with the broader aims of the Secretariat of the United Nations in the problem of raising the standards of living everywhere. . . .

" . . . This project shows a realization on the part of its initiators that in a rehabilitated world the machine must become a means to an end — a means to help make life more livable and more pleasant for the greatest possible number of men and women everywhere."

The competition will be open to individual designers of all countries and to selected research teams consisting of technological laboratories working in collaboration with outstanding designers. The sponsors believe it will draw the attention of technicians and designers from all over the world and that it will produce new and fresh designs leading to the manufacture and wide distribution of a new type of furniture for the homes of today and tomorrow.

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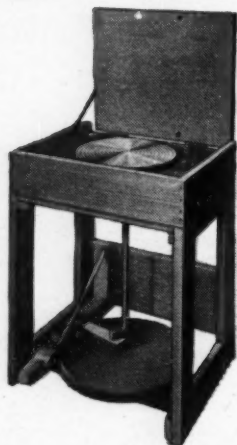
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## A Workshop Tour

My recent tour through Canada, the Pacific Coast down to Southern California and back brought much encouragement as far as the arts are concerned. I could not help feel the understanding attitude towards the place of art in public school programs everywhere.

The city of Regina in Saskatchewan, where my first art workshop for in-service teachers was held, is a city of about sixty-five thousand population. It has an excellent art program under the supervision of Miss Elsie Dorsey and a capable assistant supervisor. Art is really a basic factor in the schools of that city where not only the work of students has been vitalized by it but that of teachers as well. Provisions are now being made for each of the several schools of Regina to have a well-equipped art workroom. Here the art activities of the schools will have ample facilities closely articulating the arts with regular school procedure. Nearby is the city of Saskatoon with its progressive University of Saskatchewan which has a vigorous art department under Dr. Gordon Snelgrove. This city has its art center which is under the leadership of Miss Wynona Mulcaster. There are some interesting art plans developing here.

The head of the new curriculum for the Province of Saskatchewan is very much aware of the place of art in education and was eager to discuss with me at length the many art education problems. In-service training of teachers, art reference books, the relation of art to other subjects all entered into the discussion. In the State of Washington the State Colleges for the preparation of teachers have art departments which are far in the lead of similar institutions elsewhere. One outstanding thing stood out at Ellensburg. It was the manner in which the entire Campus, particularly the elementary school, feels that art must be an inherent part of the very setup itself.

In California the excellent art programs for the county schools were most encouraging. Kern County of which Bakersfield is the county seat is as large as the State of Massachusetts. Miss Helen Dooley is the supervisor of Art. She is on leave to do research and prepare material for publication. However she had me visit the famous Lakeside School, said to be the most beautiful school in the World. It was a revelation to me even though I had cherished photographs of it in my files for years. There were other schools, too, including the Beardsley School, which not only exemplify an appreciation of art in school buildings as well as the vital place of art in the school life as a whole. Mrs. Louise Shaw is acting supervisor for Mrs. Seling. Teachers came by the bus load or drove great distances to attend the workshop.

Visalia in Tulare County was the meeting place of workshop sessions for teachers of that county. Excellent leadership there under Mrs. Blanche Warson and others was evident in the attitude of those attending.

In Orange County, Evadna Kraus Perry is the supervisor of art. The large group of in-service teachers gathered for the workshop showed a real appreciation and technical ability far above the usual group of in-service teachers met in other sections of the country back East. Persons gathered here for the evening session from great distances and I had the privilege of meeting the two art supervisors of Los Angeles County.

All of this is indeed encouraging, making art live as an actual part of school procedures.

*Felix Payant*



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### ABOUT THE COVER

"The Piebald Giraffe" is the work of 33-year-old Karl Priebe of Milwaukee, Wisconsin, whose exquisitely poetic little paintings are fast becoming collectors' items. Priebe is no abstractionist; his fantastic dream world is peopled with personalities you will never meet, but who are the epitome of all that is wistful in a commonplace world. Mr. Frederick Muhs has written an article about this young artist which may be found on Page 5 of this issue.

COVER PLATE.....Courtesy Life Magazine





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## ART TEACHERS WANTED BY BALTIMORE HIGH SCHOOLS

Candidates are being admitted to teaching positions in the Baltimore junior and senior high schools on the basis of the results of a competitive examination. When a vacancy occurs and there are no qualified candidates, a substitute teacher may be assigned pending his qualifying by examination. Beginning annual salary of a substitute teacher, with four years of training in art education beyond high school, is \$2400. A qualified teacher in the Baltimore public schools receives a minimum beginning salary of \$2600, and on election may look forward to an annual salary increment of \$200; and an ultimate maximum in not less than ten years of \$4600 for those with four years of training, \$4800 for those with five years of training, and \$5000 for those with six years of training. The initial salary of teachers with approved experience may be in excess of \$2600, depending upon the amount and nature of the experience.

A descriptive circular outlining the education and training requirements for teaching positions in art in the Baltimore secondary schools will be sent on request addressed to the Director of Art Education, 3 East 25th Street, Baltimore 18, Maryland.

## INTERNATIONAL BOOK ILLUSTRATIONS

International Book Illustrations, 1935-1945, is an exhibition sponsored by the American Institute of Graphic Arts and circulated by the American Federation of Arts. It will be at Philadelphia Art Alliance until January 10.

The work of artists and publishers in 26 countries, the 132 books to be shown, were assembled by artists, librarians, book sellers and government officials in the several countries under the general direction of Dr. Hellmut Lehmann-Haupt of Columbia University. On the final jury of selection with Professor Lehmann-Haupt were Fritz Eichenberg, illustrator, Helen Gentry, book designer and typographer, Karl Kup, curator of the Print Department, New York Public Library, and Paul Standard, writer on graphic arts.

The object of the exhibition is both to present representative

(Continued on Page 23)

## FRENCH TAPESTRY EXHIBITION AT METROPOLITAN MUSEUM

The Loan Exhibition of French Tapestries, officially dedicated by the French Ambassador, M. Henri Bonnet, opened to the public recently at The Metropolitan Museum of Art.

Emphasis of the collection falls on the famed medieval tapestries, with about half of the 200 pieces representing work done during the 14th to 16th centuries. Examples of work from the looms of Gobelins and Beauvais of the 17th and 18th centuries are also shown. One of the most interesting aspects of the exhibition is the inclusion of designs by present-day artists—Matisse, Lurcat, Dufy, Gromaire, Saint-Saens and others—translated into 20th century tapestries by the weavers' skill.



The collection is regarded as the most notable art loan ever to come to this country from Europe. Pierre Verlet, curator at the Louvre, who accompanied the tapestry shipment from France, organized the plans for their display. More than an acre of wall space—all 24 upstairs galleries of the Museum's North Wing—is required for the exhibition.

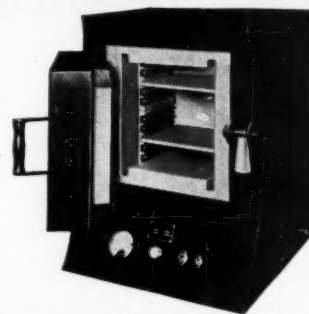
French tapestry owes its success through the ages to the simple, everyday spirit in which it was conceived and used, according to M. Verlet. Often a luxury for the privileged few, tapestries had at the same time a permanent practical value, for they kept out the chill air in vast ill-heated halls. In chancels of the Church, they shielded the clergy from drafts. Sets of tapestries, described as *chambres*, made up movable partitions to form rooms.

\* \*

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# KARL PRIEBE . . . *Fantasisit*

By FREDERICK MUHS

SUPERVISOR OF ART,  
SHEBOYGAN SCHOOLS, WISCONSIN

THE paintings of Karl Priebe during the last four years of his development have shown how it is possible for an artist to absorb something of a compositional procedure used most frequently by abstract artists, without abandoning the representational element which is important for his personal kind of expression. Spacial balance and a method for placing a figure in dramatic counterpoise with the rest of the painting, is a very personal method of composing that has been most utilized by artists who have given most of their attention to movement, color and line alone; and if by chance elements in their work were suggestive of real formes, the spectator, through the medium of emphasis is led back to the main intention. In Mr. Priebe we have an artist whose art is basically introspective, and yet a great part of our admiration is rendered toward his infallible sense of design, fine placement of each compositional element and a final impression that everything assumes a "rightness" in space.

## PRIEBE'S COLOR TECHNIQUE

His handling of his medium is a surprising departure also, since casein colors have an unusually high register of color intensity and it would be an ordinary experience to create tonal effects that would overbalance the compositional subtlety or dispel the mood. Creative artists always solve their aesthetic problems in an individual manner. A large portion of a painter's intuitive process is being able to discover the right medium for his expression and extending resources beyond stereotyped use. We are still amazed at the virility and quality of massivity that Degas achieved in his pastels. Cezanne used watercolor as an instrument to build his architectural grandeur at the stage when watercolor was almost universally regarded as an insipid medium used largely to record 'on the scene' impressions that would, after revision, be used for the final work in oil. Priebe has probed the resources of his medium and has given convincing evidence that with the unique

procedure of applying thin washes of under-painting on an absorbent board the recessive quality in each color is maintained, leaving room for the luminous passages that become the focal points of his composition. This is a discovery in procedure and an individual solution.

## HIS SYMBOLISM IS WISTFUL FANTASY

Although we can regard these paintings in one sense as being decorative, as a large amount of arbitrary color is in evidence; the careful arrangements speak more conclusively to us in a language where statement is predominant, and the reading of each element in the painting justifies careful interpretation. Reaching the content of his work is not an easy process, since the profound aspect is disguised by what is most obviously beautiful at first glance. These paintings are peopled with Negroes that wander in space, isolated through some personal sense of loss, somewhat soothed by an occult wisdom derived by an unearthly communication with birds and animals.

Innumerable artists of significance in other times than our own have proved that it is possible to yield to literary impressions and at the same time retain an art form that does not lapse into an illustrative process. The large number of artists in our time who are in some way interested in literary meaning for a large part of their aesthetic purpose, is a logical outgrowth of our age when routes of simple action seem paralyzed by ideas to such a degree that part of the creative energy of the artist is spent in formulating a personal symbolism that will allow some room for the individual and for intimate emotional reaction. Through his awareness of the contemporary, Karl Priebe has moved his equipment toward a literary center, giving us through his personal symbolism an introspective curtain of today.

It is natural that an artist of this temperament instinctively avoids any harsh statement, since the substance of Priebe's drawing has an innate elegance that pre-occupies itself with an unreal grace, where



PHOTO BY JAY HERRON

## KARL PRIEBE

Prize winner; 1944 Director of Kalamazoo Institute; responsible for Design's Cover, this issue.

all movement is implied rather than stated. Perhaps this quality of his art with its rhythmic play has placed him in the center of the fantasist school of painting when a closer examination proves the term "phantasist" is only partly applicable. There is a more substantial quality in his work than can be seen on preliminary examination, and the wit is "around the edges" so to speak, with the substance clearly visible, and whatever is presented to the spectator is rendered with great conviction for the seen element.

As a method of judgment for evaluating works of art, present-day art historians have made much use of the comparative method of aesthetics, for this method has revealed a continuity in expression when an even line of development seems non-existent in the history of art. It has also been a means for us to bring into sharper focus the real meaning and intention of the artist, for after an initial comparison with the work of an artist of similar intention the real identity of the artist is revealed with a more accurate clue to his method of working.

I feel that we can interpret the rapid progress of development in art criticism in America in the last ten years as a symptom of the vitality of its art forms, and is the result of the dynamic activity on the part of its younger artists in creating personal idioms that stimulate analysis.

(Continued on Page 16)



# PHOTOGRAPHY IS AN ART

By MINOR WHITE

INSTRUCTOR: CALIFORNIA SCHOOL  
OF FINE ARTS

THE first year of the California School of Fine Arts new photography department has been completed. The student who found himself being taught to use the camera as a medium of expression—a normal expectancy in an art school—became a very surprised individual. He was confronted for the first time in his life with a serious effort to understand the expressive function of the camera. That was unexpected. His being required to make photographs that revealed the essence of the subject along with the facts caused further concern. Then when emphasis continued to place expressiveness on an equal footing with brilliant technique, or even exceed it, the more practical ones experienced feelings of conflict. They became resentful in feeling that they were learning more than they needed to become professional photographers. "Why should a photographer study Picasso, Matisse, Dadaism, or abstraction, and all this modern stuff? Expressive photography is fine, but we have to eat someday." These are typical expressions of the resentment "art" instruction caused. While it became a major problem to convince the student the expressive is basic to successful professional photography, it became a matter of particular interest to the instructors why this resistance should occur strongest in the photography students of the school.

Considering their background the reason is evident. As a member of the public the student was so surrounded by photographs at news, magazine or advertising level he had no knowledge of anything better. The connotation of creativeness is not associated in the public's mind with photography as it is with "art". As an amateur photographer he had experienced in camera clubs, salons and magazines—reputed to have the expressive interests of photography at heart—only a proven formula which has not been allowed the dignity of remaining dead. Consequently he had known the medium only as propaganda to sell or startle, or at best as a folk art such as is perpetuated by the salon. Those who have assumed the role of critic for photographers are chiefly untrained, the few competent ones unheard, consequently this source of right thinking has not been denied the prospective student. It is quite natural, then, for the photography student to expect

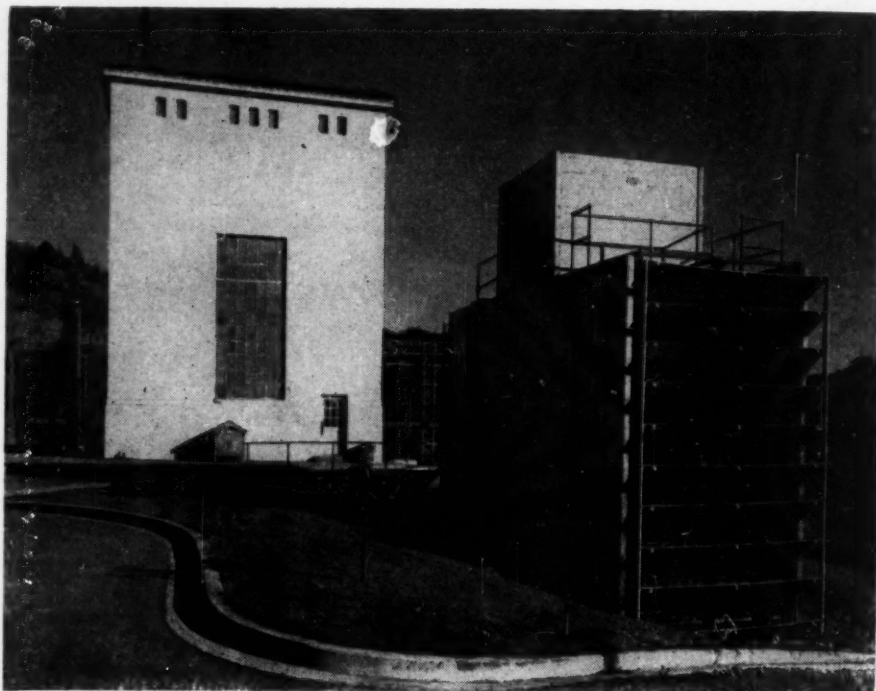
trade-school training from any school he attends. He wants technical excellence, or if a photographer of considerable reputation is attached to the school, he wants the magic formula of achievement equal to the "reputation photographer". Their surprise is equally natural when they are made to think for themselves to consider composition, to contemplate feeling, expressive values, communication, and most of all when the "reputation photographer" gives out the magic formula and they discover the magic is in the man and not in the formula.

This is a problem that is not completely alleviated by explaining emphatically the aims and ideals of the school before the student becomes a member of future classes.

A photography department is an innovation in an art school, so some facts and aspirations are in order. A three-year course is planned, the first year to establish an assured use of the camera mechanically, assurance with compositional matters, and ability to communicate a personal feeling. The second year to broaden the mechanical knowledge of the student, his creative activity, and to learn in various specialized fields, portraiture, architectural, commercial, creative, documentary and so on under photographers established in the field. From this acquaintance the student can select his specialty and pursue that during the third

year, along with the color aspects given them. A fourth year is available for any student desiring to do research in criticism, technical problems, and esthetics, or acquiring the final touches of confidence required of a competent photographer.

During the first year four over-all aims were kept in mind at all times. First, to make the student think for himself; second, that beautiful mechanics and control of composition are required to be tools of expressiveness; third, to instruct by influence rather than imitation; fourth, to balance the expressive with the professional approach to photography. Above the department policies were those of the school itself. In an article appearing in the January, 1947, issue of *Design* by the director of the school, Mr. Douglas MacAgy, these were explained, and will bear repetition. One of the policies of the school is to prepare the art student to live and work in the world of today. Consequently the work of the school was to be related to the immediate area, the city and the business and people within it; and with the region as a whole and its human activities. Carrying out this policy the photography department devoted the second term to a large scale project relating to power and light in the San Francisco area. This project brought the class into contact with the local electric company, its officials, its workmen and its installations.



"Claremont Sub-station"

BY LEE BLODGETT, ON ASSIGNMENT FROM PHOTOGRAPHY CLASS



It was further explained in Mr. Mac-Agy's article that the acquaintance of the student-artist with his world was to be implemented by courses of lectures and workshops which oriented the student to the art of our time and the place of the artist in our society. An important point of the lectures is the artist's being considered a functioning member of city, country or humanity—a man who contributes to society's understanding of itself, to its broadening, and to its fund of integrity. The photography student found that little thought had been given to the place of the artist-photographer in civilization; consequently the usual conclusion was drawn by them that photography is isolated from the other arts, in some degree, and that different aims, different relationships do and will continue to exist. This is a point which needs thought and clarification in the future.

#### CLASSES ARE SMALL AND SPECIALIZED

The class itself is small, averaging thirty students (which this year was ninety-five per cent veterans). Scheduled class time is limited to thirty hours per week divided into ten periods of three hours each. Two of these periods are taught by members of other departments and the director of the school. The rest supervised by photography instructors—lectures, field trips, individual and group consultations, or

laboratory. The photography instructors take the responsibility of teaching the mechanics and of augmenting the orientation courses by relating the artist-photography to the community, history of photography, photographic esthetics, and composition stated in photographic terms. This last was something of an innovation and called "Space Analysis".

Mechanically, first year study is devoted to the exploration of the view camera since this is considered basic instruction from which miniature, color, and cinematography are specializations. The subjects photographed included buildings inside and out as expressions of architecture; copy of black and white line-copy, color, continuous tone and in-the-round. For these etchings and paintings and photographs and sculptures produced by students in other departments of the school were used. In conjunction with the power and light project industrial photography, landscape and commercial, was investigated. Style devices were studied in assignments acquainting the students with the swings and adjustments of the camera. Consciousness of light was established by adjusting exposure to development, and the ability to control the amount of a subject revealed by light. People were photographed both as portraits and candidly with the view camera. An assign-

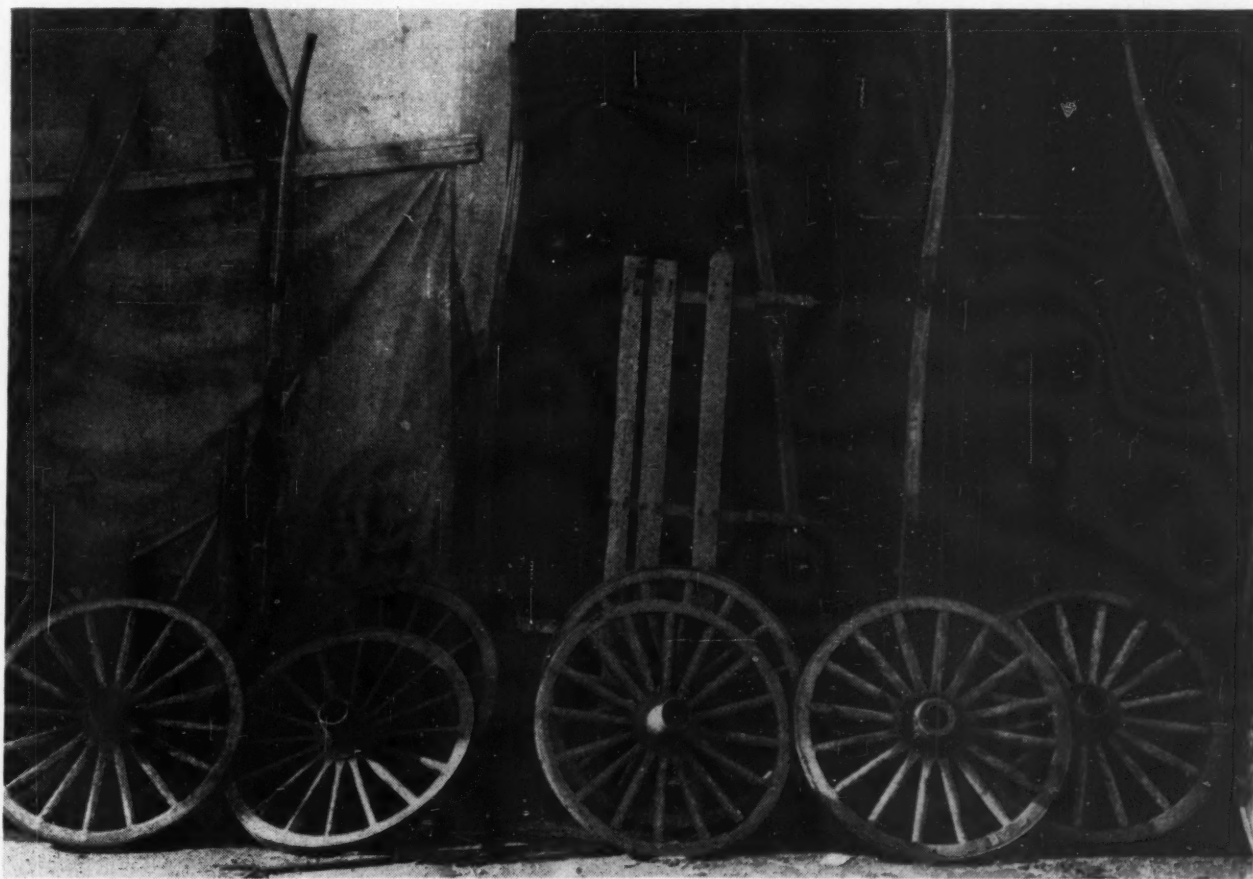
ment to photograph a street with all its people pushed the limits of the view camera to an extreme. It proved once again that candid work with the large camera is entirely possible. Actual commercial projects were carried out by selected students of a public relations nature successfully. The resulting brochure was used by a scholarship board of a nationally advertised product. A large share of the photographs used for publication during the year by the school and the San Francisco Art Association was provided by members of the class.

#### EMOTION ENTERS PICTURE

The explorations of the view camera were accomplished in part by the project method. Aside from film or paper testing every assignment is a unit of work in itself called a "project"; and each project combines both a technical and an emotional or expressive problem. If the swing and tilts of a camera are being employed for the corrections of verticals in taking pictures of buildings, then the emotional problem is that of getting into the print the essential feeling of the particular building at the same time.

In addition each project is a planned performance from start to finish insofar as that is attainable by the student. Once the assignment is given the student must

*(Please Turn Page)*



*"Wagon Wheels"*

THE WORK OF PHOTOGRAPHER DWAIN FABIEN, OF THE CALIFORNIA SCHOOL OF FINE ARTS

decide the procedure of work. He must write down the mechanical problem to be solved, discover the emotional one and write that down. With the assignment of photographs there is due a project sheet which includes what the photographer intended to do when he started out and what he thinks he really accomplished by the material handed in. Time and cost of materials are also a part of this report. Consequently the student is always kept conscious of a discipline of procedure which is fundamental to clear thinking, and to a proficient use of the camera. This discipline is aimed directly at the professional use of the camera.

In order to incorporate the importance of the expressive phase of photography into the professional uses it was stated—over and over again—that complete expressiveness can be achieved only within the framework of perfect mechanics and that mechanics and expressiveness are fundamental outgrowths of each other. It was taught that the expressive is not only one of the many phases of photography, along with architectural, industrial, commercial, reportage, scientific and so on; but it is the basis of excellence in these fields.

The first attack on the expressive in photography was to categorize a few ways in which the artist approaches his subject matter. Ultimately three such approaches were designated. They were labeled for class use as "Subjective", "Objective" and "Equivalence". The "subjective" approach was explained as photographing the feeling which the student has about the im-

mediate subject—his own feelings. The difficulty came when many students found that they had no reactions to many things—scrutiny of themselves caused all reaction to cease. It is at this point that the instructor can discuss what feeling is, discover for the student that he has had feelings in the past and consequently knows what they are, and start to implement a technique or craftsmanship of feeling.

#### THE OBJECTIVE PHOTOGRAPHER

The second approach is called "objective". In this case the photographer attempts to express the "essence" of the subject, that feeling or integration which is the uniqueness of the subject. He photographs in a frame of mind which maintains a serious respect for the individuality of the subject—whether it be leaf or mountain, street or person. "Objectivity" had to be differentiated from literal representation somehow so "objective" understanding of any subject was stated to be a matter of great sympathy rather than curiosity.

The third approach to subject matter was called "equivalence". (The label was derived from the word "Equivalents" that Stieglitz used to title many of his pictures done during the twenties and thirties. He used to derive a feeling from a friend, a rather precise feeling, and be able to communicate that same feeling to the spectator of his prints by photographs of clouds.)

For class use the approach was explained as treating the subject without regard for either its individuality or its essence, or the reaction it causes in the photographer; but to treat the subject as the medium of expression. For instance, if a feeling of loneliness is uppermost in the consciousness of the photographer, an old building will provide the subject matter for the camera, but so will a pond of water lilies, a city dump, a park, a lamp post. The same dump or water lilies could also provide the visual subject matter to communicate a feeling of friendliness as well. To some students this seemed to be the natural way of taking photographs. To others it was the opening wedge towards understanding feeling, both subjective and objective.

The work done along the line of "equivalence" proved enlightening. It was experimental when the class started and the results anticipated at that time were wishful nebulae. It was found during the year that the self-revelation which the students rather unexpectedly explored, came from the unconscious rather than the conscious. Consequently psychoanalytic implications arose which threatened to lead into therapy rather than esthetics.

With the "equivalence" approach the

student first learned communication of his feelings by photographs. He learned to talk to other students and to the instructor by graphic means. Symbols of expression became common property of a group and consequently within the group communication could take place. True enough, what was done could not be interpreted outside the group, except as experiencing something beautiful; however, communication of feeling was accomplished—the chief purpose of this phase of instruction.

#### "EXPRESSIVE" VS. "CREATIVE"

In order to integrate these three approaches to subject matter, towards the end of the year's work an artificial distinction was made between "expressive" and "creative" photography. "Expressive" photography came to mean photographing in such a way that the artist revealed himself, chiefly to himself and possibly to a few friends. "Creative" photography was defined as the use of the print itself to



*"Street Portrait"*

DONE WITH VIEW CAMERA BY RALPH KELLY



*"Flowers"*

By WILLIAM QUANDT, JR.

produce emotions in people generally. There was little "creative" photography seen in the first year's work. That will become a major part of the training of second and third years. It is to become a part of the craftsmanship of the accomplished photographer just as mechanics and composition. From the first year's observations of this experimental instruction the following estimates may be given. First, it is reaffirmed that the photographer and his work are sufficiently different from the other graphic arts as to require modified concepts of composition, instruction of the subject, and the place of the artist-

(Concluded on Page 20)



# Outstanding Greeting Card Designs of 1947

**H**EADED by six prize-winning pieces of work from as many outstanding American artists, an exhibition of greeting card art opened recently in the Brooklyn Museum. It will continue until January 4.

This exhibition, sponsored by the Arts Bureau of Gartner & Bender, Inc., greeting card publishers, is a showing of exceptional interest. In it is the work of the following artists: John Atherton, Jan Balet, Erica Gorecka-Egan, Reginald Marsh, Hans Moller, and Gregorio Prestopino (the prize winners); Lloyd Parsons and Audrey Buller, Lucille Corcos, Ben Shahn, Lynd Ward, and Jeanne Yee Wong (winners of honorable mentions). The work of all these artists is singularly varied and individual, for they were left entirely free to develop any design in any medium they preferred. No requirement of any kind was placed on this contest, other than that the designs be suitable for greetings or felicitations.

The contest itself was by invitation, and was sponsored and judged by the Advisory Committee of the Arts Bureau, the members of which are well known in the art world. The purpose of the exhibition is two-fold: To stimulate the interest of well-trained young artists in greeting card designs, and to show artists and students of art that this field offers a real creative opportunity.

Each of the prize-winning designs is a highly individual expression of the artist. *Jan Balet*, for example, turns to a stylized Swedish provincial motif for a magnificently colorful design. It is flat two-dimensional treatment of six female figures in a carriage with coachmen and horses, deliberately conventionalized to create a rhythmic flow of color, pattern, and line. In it Balet has made use of Swedish peasant costumes, figures and shapes to create his conception of a greeting card that is timeless, colorful, and friendly. His aim, he himself explains, is a card that "any race or religion should be able to use for any occasion when felicitations are to be expressed."

*Hans Moller*, on the other hand, wins his prize on a delightful bit of whimsy expressed in his characteristic taut lines and water color, using humor as his catalyst. With his deceptively simple-looking combination of linear pattern and color, he turns for his subject matter to a very young duck, just emerging from a pleasant swim with feathers still damp, but wearing his mortarboard with greatest aplomb. Of course, the sum total is none other than a congratulatory card for commencement.

*Erica Gorecka-Egan* carries over much of the feeling of one of her favorite mediums—paper for sculptured figures—in a charming interpretation of the Christmas spirit through use of many of the traditional symbols. Santa Claus, the reindeer, wreath, ornaments and tree, are there in the warmest of colors. She, too, uses a bit of mischievous whimsy. The tree springs from the spreading antlers of the deer. And this sly animal, while

bowing to the spirit of Christmas (Santa Claus) is taking a nip out of his beard.

*John Atherton* turns to a rather semi-abstract treatment of a bowl of Christmas ornaments and decorations as the design for a Yuletide card. In this subject, simple as its component parts are, are demonstrated his masterly draftsmanship and sensitivity to form and color.

*Reginald Marsh's* conception of a Val-  
(Continued on Page 17)



PRIZE WINNING "CHRISTMAS GREETING"

Erica Gorecka-Egan



PRIZE WINNING CHRISTMAS CARD

Jan Balet

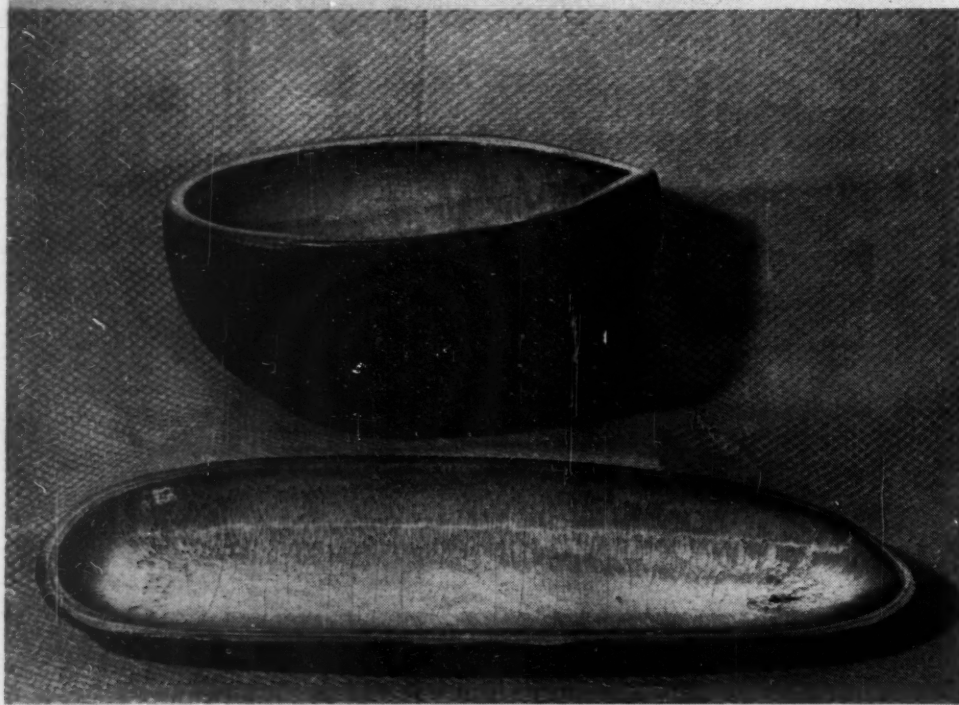




## NATIONAL CERAMIC

HELD AT THE SYRACUSE

*A pottery group by Henry Varnum Poor, handsome pieces displaying the rich art of the painter and craftsman carried to a richly expressed conclusion.*



*"Cassia" hewn tray of clay, and Cacas bowl of hewn clay, by Viktor Shreckengost of Cleveland.*

WINNER OF \$100.00 PRIZE FROM  
HALL CHINA CO., EAST LIVERPOOL, OHIO

A STARTLING innovation in religious art was accorded approval by the famous jury for the Twelfth National Ceramic Exhibition held annually at the Syracuse Museum of Fine Arts in Syracuse, New York, when a ceramic sculpture done in ultra-modern style was awarded the \$250 prize offered by the Liturgical Arts Society of New York. The piece is entitled "Abraham and Isaac" and was executed by Adolf Odorfer of Fresno, California.

"It is extremely original" says Henry Varnum Poor, chairman of the jury, "completely sympathetic to the material

and seems to arise naturally from the clay." Poor was chairman of the art jury assisted by Carl Walters of Woodstock, N. Y. and the Yugo-Slavian sculptor Ivan Mestrovic.

The Ceramic National is touring important art centers throughout the United States including: Cleveland, Columbus, Toledo, Chicago, Minneapolis, Detroit, Springfield, Mass., Baltimore and Alfred, N. Y. Again this year the exhibit, founded by the Syracuse Museum of Fine Arts, will be co-sponsored by the Onondaga Pottery Company, makers of Syracuse China.

Again the regional jury system was used. That is all work was first submitted to juries in various sections of the country, and the selections of these juries were forwarded to Syracuse. "The part this annual show has played in bringing pottery and ceramic sculpture to the high level of accomplishment shown here, is a very decisive part. No yearly national show of painting does so fine a job for the painters as this accomplishes for the potters," explained Mr. Poor.

About one-third of the prize money was awarded to ceramists who entered their work in the Ceramic National for

# Exhibition --- 1947

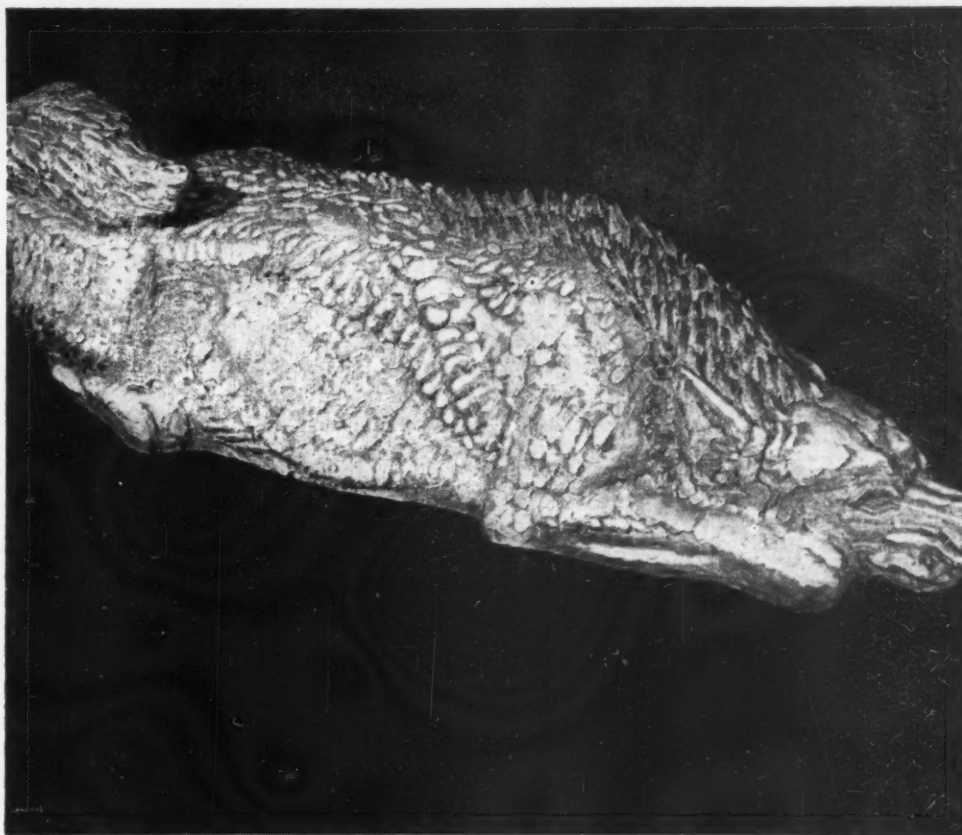
MUSEUM OF FINE ARTS

*"Arctic Wolf"*

By

Nancy V. Leitch of Pittsburgh, Pa.

*Executed in half-fused glaze. Winner of Encyclopedia Britannica Book Prize.*



*"Time To Come"*

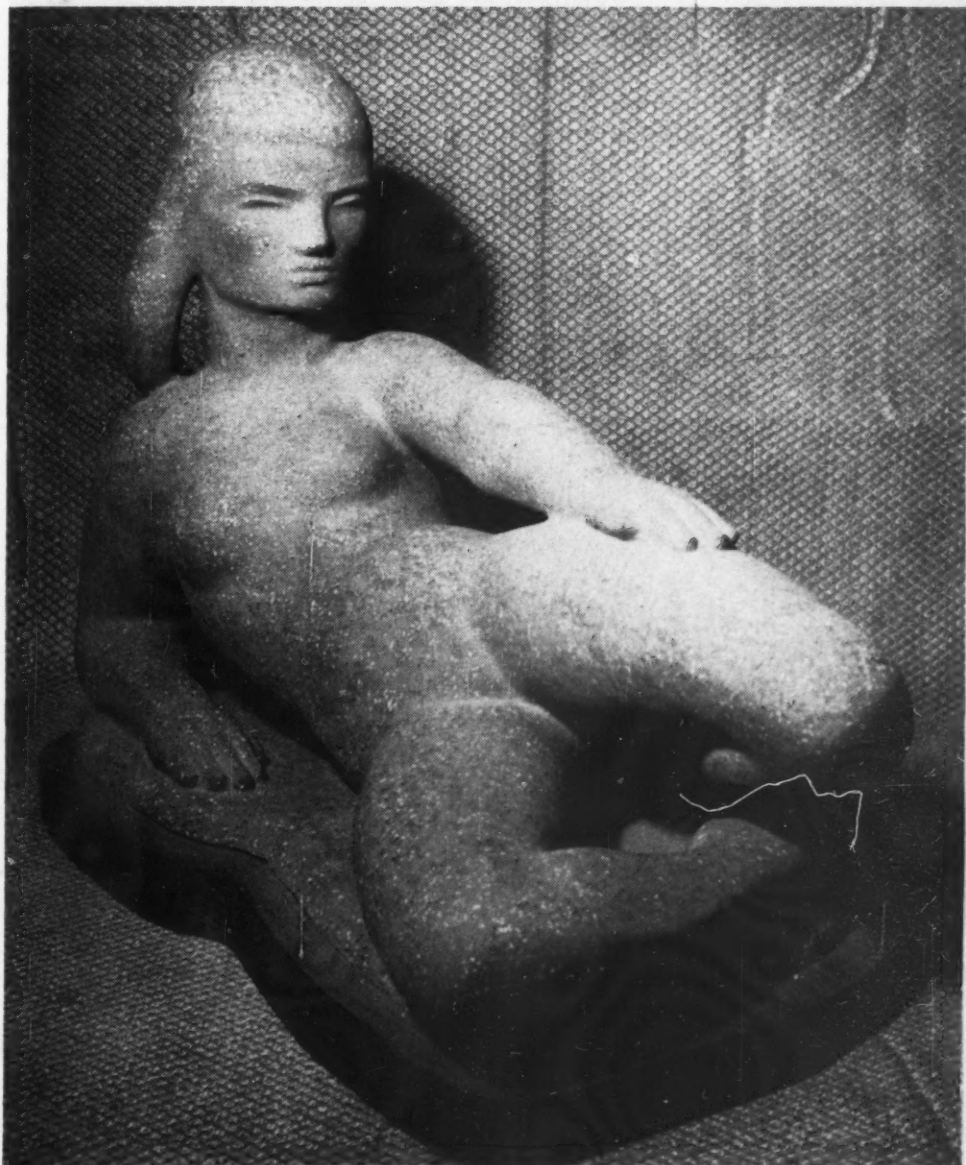
By

Winslay Eaves of Utica, N. Y.

WINNER OF \$100.00 PRIZE FROM  
CROXALL CHEMICAL & COLOR CO., of  
EAST LIVERPOOL, OHIO

the first time this year. Over 1,400 pieces were appraised. While the jury made the awards without knowing the names of the artists who did the work or the section of the country from which they came, it was found that prizes were distributed from California to Canada to New York City.

Considerable interest centered around the \$500 Richard B. Gump award of San Francisco for the best designed piece or pieces of pottery suitable for mass production. This was divided among four artists: Edwin and Mary Scheier of Durham, New Hampshire; for a beautifully designed tea set; Glidden Parker of Alfred, New York, for a set of casseroles; Minnie Negoro also of Alfred, for a tea set; and Christine Miller of Berea, Kentucky for two vases.





# ART CONSCIOUSNESS COMES TO KALAMAZOO

by

MARION L. DICKINSON

Former Director, Kalamazoo Institute of Arts

and

JOHN G. KEMPER

Art Department, Western Michigan College

Proof that the "average man" is interested in art was given Marion L. Dickinson when 80% of the people who answered a questionnaire for her research thesis reported that they wanted to know more about art. Another fact found in the study was that Kalamazoo ranked highest in the percentage of any city in the country in people gainfully employed in the graphic arts field. When the chance came for Miss Dickinson to direct the 20-year-old Art Institute in 1944 she was able to convince the business men on the Board of Directors that "the people" did want art in Kalamazoo. Although almost everything from exhibits of work by Picasso and Kandinsky to paintings by the Dutch Masters and lectures by Diego Rivera, Frank Lloyd Wright, Le Corbusier and Thomas Craven had been tried, still sufficient support had been lacking and the place was considered a liability rather than an asset.

When it became necessary that the Institute vacate its quarters, something had to be done. The president and others on the board discussed the situation in many meetings and decided that, properly handled, it would be a real and contribut-

ing factor in the life of the community and in its service to business and industry.

This has now been proven in the opening of a \$45,000 Art Center in a completely remodeled house. Plans for the opening included the presentation of two exhibitions, one of contemporary Mexican prints and the other consisted of the Contemporary American Artists Print Series sponsored by the Onondaga Silk Mills through the Midtown Gallery of New York. Paralleling the exhibition, one of the Kalamazoo department stores displayed in its windows a group of gowns as well as fabrics-by-the-yard utilizing the motifs taken from the artists' paintings. To tie in with the opening exhibit, a souvenir handkerchief was designed by John Kemper; these were distributed to the members. The handkerchief design was reproduced in miniature on the invitations for the Art Center Opening. A new emblem for use on letterheads, membership cards, labels and various publicity material was designed by Kemper.

Two large galleries, one on the first

(Continued on Page 21)



Stanley Phillips carving wood and James Walker demonstrating the use of the potter's wheel are pictured with Mrs. George Curry and Miss Mary Ellen Newsom who have tested the Institute's new kiln.

## ED. NOTE:

The bulletin published by the Kalamazoo Art Center dramatizes the idea that "Art is where you find it." In other words Kalamazoo people and people everywhere discuss art and art problems every day. You can find art between the lines of their talk:

"Our Post Office Building isn't so bad, or else I'm getting used to it."

"She gets an amazing effect, doesn't she? And it's not expensive furniture, either."

"I credit a good part of this sales increase to the redesigned package."

"Darling, your flowers are enchanting . . . they change the whole room."

"I can't—you know what yellow does to me."

"The ad's probably all right, but I wish we could get some more punch in that layout, somehow."

"Try this tie, honey. That one makes your suit look green."

"That's a mighty pretty piece of engineering. It puts everything else on the market ten years behind."

"If I have to live with this wall paper another week, I'll go nuts!"

"Wanted: Display man. Capable of designing and executing modern retail windows."

"I'd like to take that view home on color film, wouldn't you?"

"Did you do it yourself?"

"Just looking at it makes you want to run your hand over it."

"That's why I like it . . . because it is simple."

Other basis facts being stressed through the Kalamazoo Art Center are listed here. The urge to create is universal. People work hard for good effects.

They may call this planting shrubs, dressing, streamlining the product, good printing, re-decorating, sales display, putting flowers in a vase, or perhaps just "moving the davenport."

In home, factory and office you see men and women selecting and arranging colors, lines, masses . . . striving for material forms that will work better, look better, or in some way give more satisfaction.

These friends of ours may smile when we tell them they have entered the realm of art—that they are working on art problems. That's exactly what they're doing.

The principles are the same—whether you are painting a picture, designing a package, landscaping a house, or picking out a necktie.

The community's natural art interests will have new meaning when they are brought into focus.

It is necessary for someone to instruct the beginners—the young ones who aspire to create for the first time, and older men and women who have just found the leisure for it.

Someone should exhibit art, displaying in Kalamazoo samples of creative work of all kinds.

Someone should provide firsthand contacts between this community and personalities who have made important marks in the various fields of design.

All this can be done under one roof, in an art center—a headquarters with facilities for all who aspire to use their minds and hands in creative work, and also for those who merely wish to see and appreciate what has been done.

For most of Kalamazoo's citizens, all art training ended at the sixth grade. The realization comes to them suddenly—at the age when they begin to produce and consume—that the service offered by an Art Center aims to be of value to them.



# A LESSON IN TEXTILE DESIGN

By EDNA WAY

PROF. OF SPACE ARTS,  
OHIO UNIVERSITY, ATHENS, O.

**I**N studying Textile Design at Ohio University designs are divided into four types: The Stripe, The Plaid, The Spot, The All-over Design.

Each classification has many individual variations. There are vertical, horizontal and diagonal stripes. Plaids vary from the common checker board to those in which every line and space in each direction is carefully planned so that they are both different and pleasing. The spot may change from a single polka dot to a large bunch of flowers or any other symbol appropriate for fabrics. All-over patterns cover the entire surface of the fabric in such a way that you feel the connection of all parts of the design. Three steps are important in creating any of these designs.

## THE IDEA

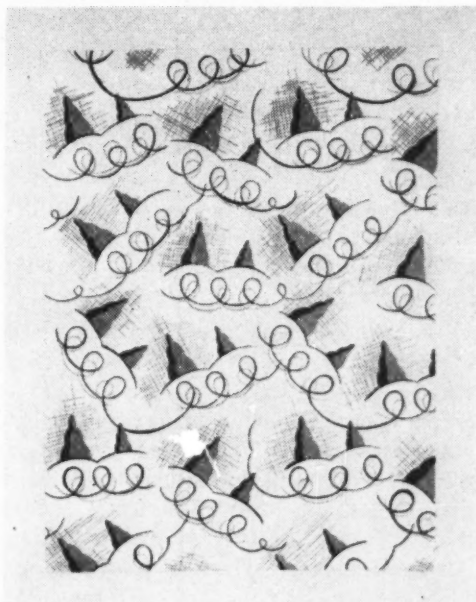
Any idea or subject which is appropriate for material may be used. A close scrutiny of fabrics in drapery and gowns will disclose a wide variety of ideas. Leaves, trees, dogs and other animals, sports equipment, keys, doodles, people, houses, cities, and abstract designs are among those most often found, but great originality on the part of students is encouraged. All ideas must be original and those ideas which have unpleasant associations like snakes and spiders, etc., are avoided because they would affect sales.

## THE DESIGN

About a dozen designs are made, either using different ideas or different varia-

tions of one idea. They are then tacked to the wall and viewed from a distance of ten or twenty feet. This gives the designer an opportunity to see how a design will appear from a distance—when used in drapery, or costume, and serves to emphasize the idea that good textile design is based on dark and light patterns and texture.

Since the cloth presents a flat surface for design students see that elaborate perspective and extreme variations of form

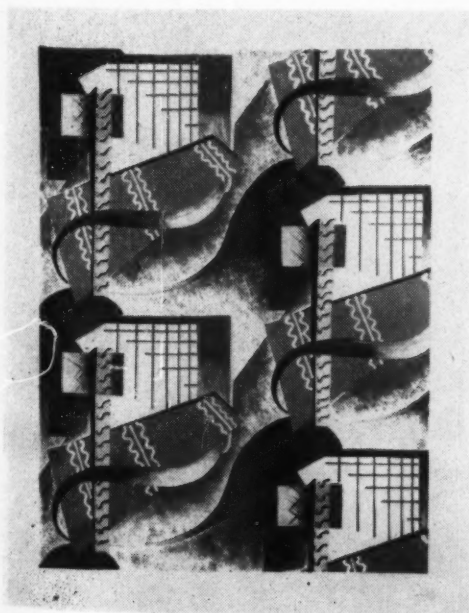


## THE SPECIFICATIONS

Those specifications announced by any company manufacturing textiles may be followed because in that way students become familiar with problems and limitations in professional designing. It is good to use several different companies' specifications; to design for wide and for narrow material, and to make large and small designs. These photographs are made from textile designs painted in full color in tempera or show card color on illustration board 12"x15". They are by students in the College of Fine Arts, Ohio University, Athens, Ohio, designed in the class in Textile Design taught by Edna M. Way, Professor of Space Arts.

## MODERN BUILDING GUIDE

The Walker Art Center of Minneapolis is busy assembling material for a Guide to Modern Building in the North Central States. This means Illinois, Iowa, Wisconsin, Minnesota, Nebraska, North Dakota, and South Dakota. They plan to publish this work sometime in 1948. Since this should be of great concern to all persons interested in the arts the Art Center is anxious to receive any and all information from the readers of *Design* who may have helpful data to give this valuable project. This may concern modern building—residential, commercial and civic—in this seven state area. Included in this guide will be the work of such pioneers as Sullivan, Wright, Elmslie, Purcell and others of the Chicago School.



and volume have no relation to the use for which the material was intended and really are opposed to the proper function of fabrics. Slight variations of color and value which give the appearance of overlays may be used and are appropriate to a flat material. Lines which have rhythmic curves fit well on fabrics which are to be hung in folds or gathered. These gathered fabrics also look best with designs in which units are not completely lost by folding. Texture is especially important because it forms the interlocking element between the dark shapes and light shapes. Texture can be varied to give many unusual effects but these become light, dark or medium in value at a distance. To complete the final design the dark, the textured and the light spaces are all varied in size, shape and color, and the background is as carefully considered as the pattern placed upon it.

# Santos

## PRIMITIVE NEW MEXICAN ART

By

M. A. WILDER

CURATOR, TAYLOR MUSEUM

THE American Southwest is the focus of a rich tradition in folk art. In this vast expanse of rolling prairie, cactus-covered desert, and high mountain peaks three separate cultural patterns have grown and flourished: Indian, Spanish-Mexican, and American Frontier. Strangely enough the three were co-existent for nearly seventy-five years, yet each retained its distinctive character despite the proximity of the other.

The earliest of this region springs from the Pueblo and Athabaskan (Navajo and Apache) Indian groups, both dating from pre-Columbian days, though the Pueblos are older residents in the Southwest. With the Spanish conquest, the conquerors introduced the European and Mexican elements, while the westward

expansion of the United States found Anglo-American ranch life a third distinctive element in society. All three have made great contributions to our folklore, and all made contributions in the arts and crafts.

Of the latter, the arts of the Indian are by far the best known today. Ranch life generally finds its associations in historical interpretations, while the Spanish-Mexican phase, or more properly, the Spanish-American, has been appreciated by very few.

The Spanish Americans arrived in New Mexico as agricultural colonists. Their success was always measured in most frugal terms for their land was poor, their government weak. Their arts and crafts were generally of the utilitarian type, with little time for the amenities of life. It is in their religious life that we find the colonists devoting themselves to a work of art.

New Mexico was, and is, a Catholic country. In early days the Church served many interests, among them the function of center of cultural interests, such as they were. With the rapid growth of the Church in New Mexico, it became impossible to supply the many religious buildings and private houses with proper religious furnishings from Spain or Mexico. At first the Padres, men educated in the best traditions of Europe, attempted to carve and paint the needed works of art. We may assume that a second step was the participation of the laity, under the guidance of the priest. At length, however, the demand exceeded the supply and the craft was carried on alone by the people. Further, apart from the economic demand, there is an aspect of religious exercise in the creation of a work of art for use in the church. Certainly many figures of the saints were prepared by humble worshippers endeavoring in their untrained ways to express their devotion. Thus, two

factors essential to any folk art were present: a demand from the people, as represented by an existing need, and the incentive within the artist; an incentive so fundamental and sympathetic as to be understood by all.

Two general types of work may be described: *bultos*, or figures carved in the round, and *retablos*, painted boards. In both cases the crudest materials, native to the land, were employed. Statues were carved of soft cotton-wood, covered with native plaster, painted with simple pigments. Retablos are pine slabs, adzed by hand, the surface prepared with a thin coating of gesso on which paint is applied.

(Next Page)



LA SANTISIMA TRINIDAD: God the Father, God the Son, and God the Holy Spirit, shown as three identical figures in the likeness of man. The New Mexican artists frequently used this representation of the Holy Trinity, despite disapproval by Church authorities who had pronounced against such paintings in Europe.

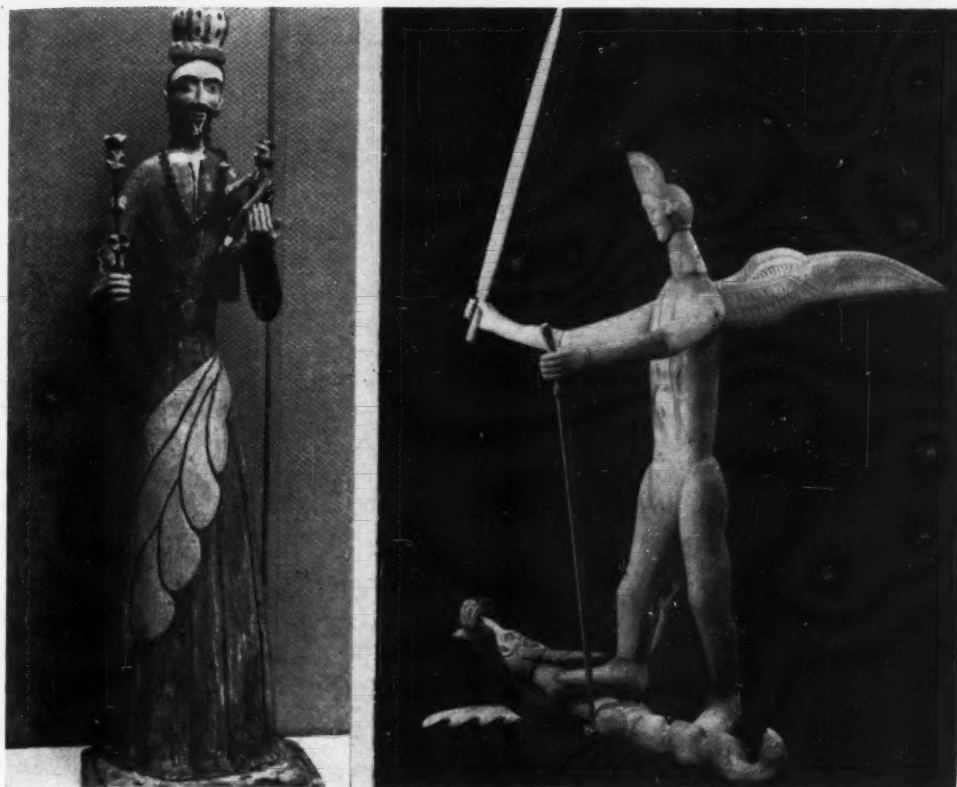
Taylor Museum Collection



SANTIAGO: Patron of Spain and national hero, Santiago intervened in the fight against the Moors, thus saving the day. In the above retablo the artist depicts the saint on horseback, riding over the bodies of the Moors. This is an excellent example of the fresh and spirited work of the New Mexican religious artist.

Taylor Museum Collection  
(Formerly in James MacMillan Collection)





**SAN MIGUEL**, the archangel, shown victorious over the forces of evil, represented by a bearded reptilian devil. The figure is the work of Jose Dolores Lopez, a devout craftsman of Cordova, New Mexico, who made an effort to revive the religious art of the people during this century. San Miguel was carved during the early 1930's. It is far from the tradition of the early days, however, both in concept and technique. Lopez never painted his figures, leaving them in the natural wood.

Taylor Museum Collection

**SAN JOSE**: St. Joseph, the foster father, bearing the Christ Child on his arm. A favorite subject among the religious craftsmen of 19th century New Mexico, Joseph always appears in the same attitude with the conventional attributes, crown and staff.

Taylor Museum Collection

Such techniques mean rapid deterioration of the work, evidenced by the many damaged specimens seen today. However, *santos* (figures of saints) were a cheap commodity—so insignificant, evidently, that artists very rarely bothered to sign their names to the work, and even more rarely dated the piece. The great body of materials representative of this indigenous folk art in the Southwest is thus without attribution. *Santos* were created by a people and remain to be studied as the art of a people, not of individuals.

### NEW YORKERS TO SEE JACOB LAWRENCE EXHIBIT CHRISTMAS WEEK

As a climax to its schedule for 1947, the Downtown Gallery at 32 East 51 Street, is presenting the first New York showing of Jacob Lawrence's new series: "War." The exhibition, which opens on December 2nd and continues through December 27th, is composed of fourteen paintings in tempera on gesso panels. This medium, to which Lawrence has returned after working exclusively in

gouache for several years, brings new transparency and amazing luminosity to his painting.

"War" is Jacob Lawrence's first series since the Harlem group painted in 1942. The Life of John Brown, exhibited at the Downtown Gallery two years ago, was actually completed in 1941. That series, purchased by a private collector, has been circuited throughout the country since its initial showing in 1945. That group, plus the single paintings executed lately, have brought Lawrence considerable additional renown, one-man exhibitions at the Art Institute of Chicago and State Museum of New Jersey, and new museum representations here and abroad. The result of his three years in the Coast Guard, "War" was painted while Lawrence was a Guggenheim Fellow last year.

Although the paintings on view survey a larger canvas than Lawrence has ever before attempted, "War" is the most subjective of all his series. Leaving the broader, more grandiose aspects of this subject to others, he has concentrated on the effect of the cataclysm upon the individual, whether that individual be fighter or civilian. Here the artist is interested,

### NEW "MODERN INSTITUTE OF ART" OPENING IN BEVERLY HILLS, CAL.

Pledged to promote Southern California as one of the recognized art centers of the world, a group of leading citizens today announced the organization of a non-profit "free" museum for the primary purpose of exhibiting contemporary art. The new museum, to be known as the Modern Institute of Art, will be located at 344½ North Rodeo Drive in Beverly Hills.

Founders of the Modern Institute of Art include the following prominent Southland collectors: Mr. and Mrs. Cyrus Adler, Mr. and Mrs. Walter Arensberg, Mrs. Edith Breckenridge, Miss Fanny Brice, Mrs. Shirley Brice, Mrs. Walter Camp, Jr., Mr. Leland Hayward, Mr. and Mrs. Sam Jaffe, Mr. and Mrs. Louis Kaufmann, Mr. and Mrs. Charles Laughton, Dr. and Mrs. Leslie Maitland, Mr. and Mrs. Clifford Odets, Mr. and Mrs. James Poe, Mr. and Mrs. Vincent Price, Mr. and Mrs. Edward G. Robinson, and Mr. Earl Stendahl.

Kenneth Ross, well known art critic, University of Southern California lecturer in Fine Arts, and former director of the Pasadena Art Institute, has been appointed director of the organization which will give its first exhibition early in January.

Upon assuming directorship of the museum Ross clearly defined its mission: "To date Southern Californians have had little opportunity of seeing distinguished examples of modern art. Yet, paradoxically we have here in private collections one of the finest concentrations of art in the nation. It is the desire of the collectors, who are among the founders of the organization, to make these works available to the public through loaned collections to the Modern Institute's museum. Furthermore, they hope to sponsor a series of important exhibitions presenting the most notable examples of the art of our time in its relationship, not only to the past, but also to succeeding developments.

Special effort will be made by the museum's executive board to obtain important traveling exhibitions which have previously by-passed this area.

not in externals, but in the emotions of millions of little people caught in a maelstrom: "... a wife or mother receiving a letter from overseas, the next of kin receiving notice of a casualty, the futility men feel while at sea or down in a fox-hole just waiting, not knowing what part they are playing in a gigantic plan..."

Restricting himself to close harmonies of sombre color, Lawrence presents a completely new facet of his development in this series. In it he reaches a true maturity, forsaking story-telling for an intense and tragic poetry. In each of the paintings of the "War" series there is a deeply felt personal emotion, combined with a brilliant clarity of factual pattern.

# Stars for Christmas

By JESSIE TODD

**F**OR once the children had the opportunity to cut enough stars. How they love stars! Cutting one star to put over the Christmas Manger scene just isn't enough for them.

This was a practical design problem. The shoe boxes donated by a downtown store were too soiled and dingy in spots. They needed to be covered with gay papers for one couldn't give dull things to the Settlement and other children who would get little for Christmas.

Problems which offer restrictions help children to appreciate design. In the accompanying illustrations you see parts of five boxes with star designs. Jill is tying a box which shows no stars. Her ribbon has stars in it and there are several stars on the top of her box. (The top doesn't show in this picture).

David seems to be cutting his stars one by one in true childlike fashion out of a large paper. Most of his stars were cut as the teacher suggested. The children folded paper several times, drew a star on the top of this pile of folded paper and cut as many as 6 stars out at one time.

This was an excellent problem in design. The box under the Christmas tree

had a red-violet band along the top. It was clean so Gloria pasted a red band underneath it to cover the dirty part of the box, then she made a row of white stars as you see.

Medji on the other side of the Christmas tree covered one end and the top with white paper on which she placed purple stars to match the purple band on the box. Other sides of the box were purple and red with white stars.

In the illustration you see that David has made small and large stars. His box was lavender, purple, white and red.

When a thing is to be given away a child needs to realize that a neat orderly finished product is necessary. It can't be "junky" as a thing can be when a child invents something to please himself. When something is to be given to children who have little, it is even more important to have a neat result. Each box contained a pair of warm slippers bought with children's money, some toys and games. No old stuff was put in these boxes.

This problem introduced children to design of a more abstract nature than many of their design problems. \* \*

(Karl Priebe . . . Cont. from Page 5)

In recognizing and writing about this encouraging development, we must be careful to allow some way of escape for the artist before he is buried under an unfair definition or hastily catalogued in the wrong school of expression.

## UNIQUE AMONG ARTISTS

Karl Priebe is one of the younger artists whose idiom does not lend itself to easy definition since there are several facets to his equipment; final evaluation can always be formulated later. It would be unfair to predicate his growth even partially by an inaccurate analysis.

Paradoxically, our searching brings us to the conclusion that although separated by the degree of representation in his painting from the artists concerned primarily with abstraction, Mr. Priebe has utilized some of the principles of spacial design in a subtle manner, while the abstract artist announces to us at every turn exactly what we are not to overlook.

Each artist of significance has some aesthetic connection with the past, and it is possible to detect some kinship to the work of previous artists. The delineation of Flemish art, with its carefully drawn objects that indirectly suggest the character of the person, is also characteristic of Mr. Priebe's work. The peculiar gravity that Cranach renders to his figures in space, where the entire balance of the figure is achieved by the means of an outstretched finger, or an unusual angle of the head tilted away from the total move-

(Next Page)



... Medji covered one end with white paper ...



... Jill is tying a box and David ... cutting out stars.



ment of the body occurs with equal subtlety in Priebe's painting. Another part of its content, is its love for the activity of performers and entertainers. There is as much nostalgia and humor in these works as can be found in the paintings of the *Commedia dell' Arte* and the fragile visions of Watteau.

Karl Priebe's close connection with Negro singers provides actual evidence for a careful probing into the unique cultural contribution of Negro expression in music and the dance. The acceptance that Negroes themselves have rendered to this art, should, if our own methods of analysis fail, provide us with sufficient proof of his authenticity.

\* \*

(Continued from Page 9)

entire greeting card is a vigorous female figure riding a flamboyantly carved wooden horse in a merry-go-round. Technically, this study demonstrates Mr. Marsh's facility with washdrawings and his skill as a draftsman.

Gregorio Prestopino also turns to Christmas as the inspiration for his design which is developed in oil. Here Prestopino delights in his favorite subject, the interpretation of life in his native city, New York. His painting—a river scene with a small boat as the center of interest, is characterized by dynamic use of color—

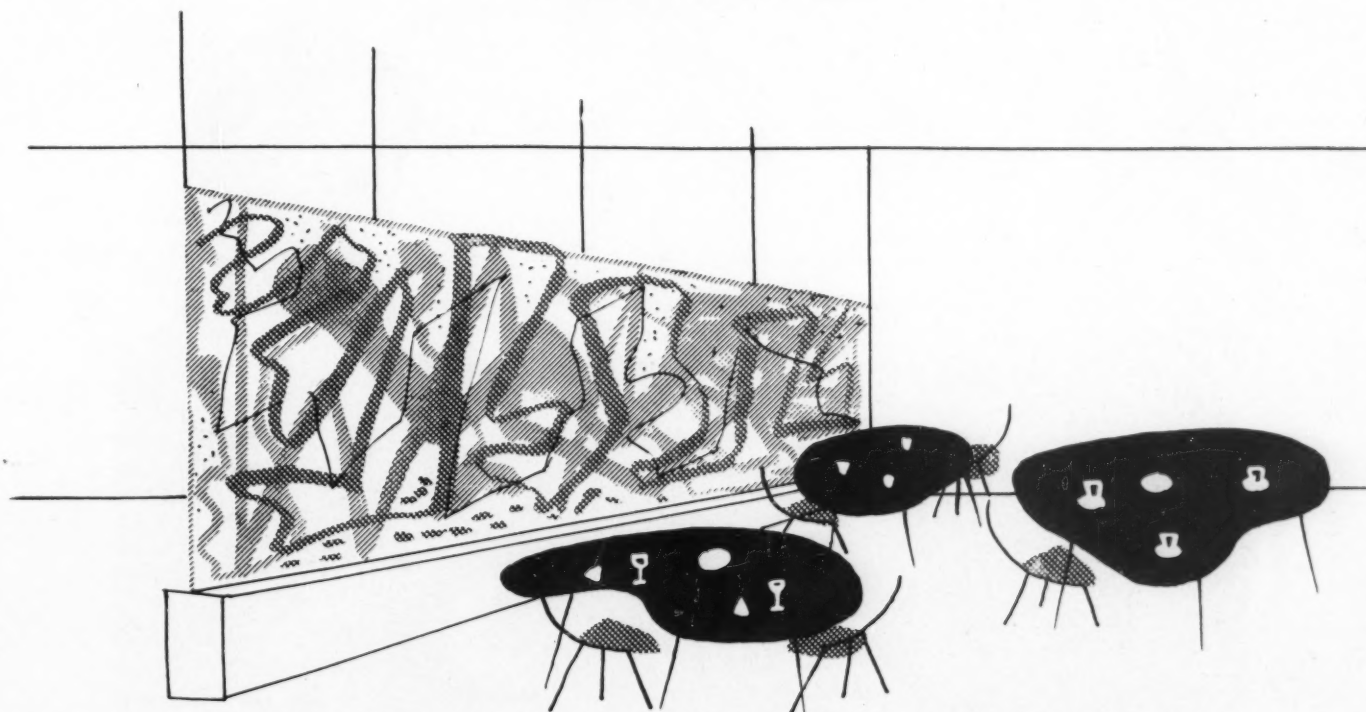
some of it in the juxtaposition that this artist likes to use for striking effect. There also is bold rhythm and flow of line that weave through the painting and hold it solidly together.

All in all, this exhibit is one of widespread appeal. The honorable mentions are no less interesting than the prize winners. Museum visitors will be interested in the various phases of greeting card publishing, which are shown as part of the general exhibit, "The Artist in Social Communication." The exhibition will continue until January 4. It was planned and mounted by George Nelson, designer, architect and author.

\* \*

## Edgelighted Plastics

By EMMY-LOU PACKARD



*A translucent partition to divide areas subtly. It contains its own soft illumination source.*

The few articles about edgelighted plastics which have appeared have stressed the technical aspects of edgelighting: the how and why of 'piping light with acrylic materials'. It seems time to point out the architectural uses of transparent plastic from the designers point of view.

As with any material, the beauty of plastic is largely dependent on the taste, talent and training of the artist who handles it. Plastic has been notoriously ill-used. Thousands of knick-knacks, neither functional nor beautiful, have flooded the post war market. Where edgelighted Plexiglass has been used deco-

ratively in wall panels, the use has been fairly pedestrian in concept: photographically etched scenes or badly drawn nudes. It's no wonder the better architects have shied away from the material, especially when in addition to being badly designed, some jobs have even failed to light properly—due to the designer's lack of knowledge about the properties of acrylic, what it will and won't do. This is unfortunate, for the possibilities offered by clear plastic are tremendous.

There are a few designers who are using it with sensitivity and taste. Nearly all of these people have been trained in the so-called 'fine' arts—a snobbish phrase,

but useful in distinguishing the real creative field from the usual mediocrity of the less-creative or 'commercial' decoration. I point this out in passing as a plea for the increased recognition by architects of the real service offered by the fine artist. The architect is trained primarily in volume, form and structure. The artist is a specialist in two dimensional color composition, and the psychological value of his contribution should not be underestimated. The place of the individual creative artist in this mass-production society has often been questioned. Certainly the most democratic use of his talents

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would be on the walls of buildings where everyone, not just a privileged few, might enjoy his work. This doubting attitude is depriving the country of a great deal of cultural richness and beauty it could and should enjoy.

Plexiglass (a trade name for acrylic rosin) sheets are transparent, therefore their most obvious functional use is somewhat similar to that of glass: to divide areas, cut down sound, create, when the surface is etched or treated, visual barriers which transmit light. A laminated wall might have some transparent, some translucent and some opaque areas. These semi-transparent walls could be used for areas of rich decoration. They could vary in design from the simple, fine textural patterns of engineer Freda Koblick's laminates, to the more highly compositional designs of her student, Zahara Schatz (PM, Feb., '47), or muralist Claire Faulkenstein's abstract plastic compositions. The pattern could be as abstract, as simple or as rich and complicated as the space

required. The wall could serve a purpose similar to glass, without the visual coldness of sanded glass, at the same time supplying its own soft illumination to the room. Colors and variety of treatment are almost unlimited. Thickness and number of laminations are also variable. The medium lends itself to totally or highly abstract composition. However, as I have found in my own experiments with it, highly simplified representational shapes can be used which in no way approach the literal swan-and-waterlily school of decorative design so common in etched glass, and becoming also, popular in plastics too.

Acrylic plastic has certain specific qualities which must be thoroughly understood by the designer: it is by no means the answer to every need. Its limitations must be recognized if it is to be used with success. Briefly, its qualities are these: It is a soft material, easily scratched. This quality makes it simple for the artist to etch intricate patterns, but also necessi-

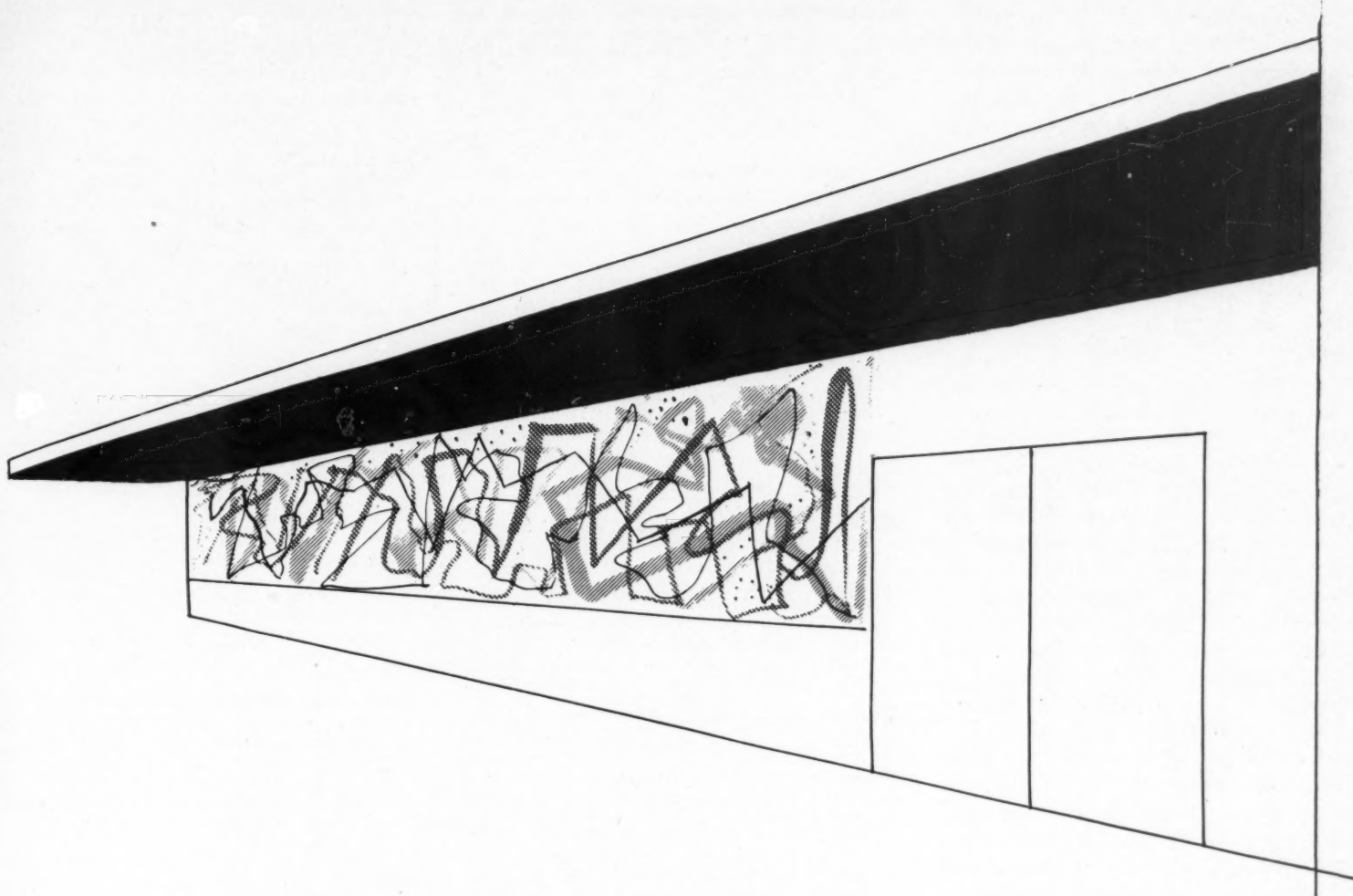
tates covering the surface with glass where it might be subject to wear. Plexiglass is flexible (depending on its thickness) so it is tougher, less breakable than glass. The flexibility makes it a non-structural material, however. If used on a horizontal plane, it must rest on a rigid support or it will eventually sag. If used in vertical panels, they must be hung, as they will warp if allowed to rest on their own weight. Plexiglass can be formed at a very low temperature. This thermoplasticity demands that the material be kept away from direct heat in a room. It will not explode, but it will warp easily. This quality, like all the others, is both an advantage and a limitation.

In conclusion, I want to say again that success in the use of this medium depends on the ability of the designer. Not only must he be thoroughly acquainted with the specific nature of acrylic plastic, and be familiar with its use; he must possess the imagination and creative thought which is essential in all fine work.



*Architect John Grace holds a transparent-translucent panel made of laminated plexiglas and paper. The panel glows in brilliant color when installed. It was designed by Emmy-Lou Packard.*





*Miss Packard illustrates a translucent-transparent window that admits light from the street during daytime, and glows both inside and outside at night.*

## THEY LEARN YOUNG IN ENGLAND

By **CHRISTOPHER MARSDEN**

*On May 22, at London's Victoria and Albert Museum, the Parliamentary Secretary to Britain's Minister of Education opened an Exhibition of original paintings intended for hanging in schools of every kind, throughout England.*

Some time ago an organization called The Society for Education in Art circularized large numbers of the younger progressive painters in England. They approached them in somewhat the following terms:

We have a proposition to make, they said in effect. We want to try out an experiment. It is an experiment which can't be made without your help and it offers you not only a possible new market and we know what difficulties you are having in getting your paintings exhibited

—but an aesthetic problem which only you, the painters, can solve. We want to test the idea that pictures, which children really like, can at the same time be genuine works of art. Without being pompous about it, we want to test Plato's claim that "some influence from noble works" constantly falling upon the eye from childhood upward, would imperceptibly bring the child into sympathy and harmony with the beauty of reason. Now—with a few exceptions of recent date—the surroundings in which children spend their school days are ugly, bleak and cheerless.

This, said the organizers, is what we propose to you painters. That you send us paintings, either work already in your studio or specially painted for the purpose, which will first be hung on the hospitable walls of the Victoria and Albert Museum. The final choice for the Ex-

hibition there will be made by a panel of children from all over England. The pictures will all be for sale, at the prices you usually ask, to local education authorities and to schools, and we hope that they will then go on to hang in schools of every kind; in state schools, from tiny village schools to secondary schools in cities, as well as in private schools all over England. They will be looked at by children of all ages, and for many they will be the first original works of any value they have seen.

What you paint and how you paint it, said the organizers, will of course be up to you, the painters. But we give you this advice. There should be no question of "painting down" to children, or of imitating a child's manner of painting. Most of the pictures so far designed for children

*(Turn Page, Please)*

are too sentimental and pretty-pretty. Most young children love detail, and they don't understand sophisticated formalism or impressionism; though this, said the organizers, is not to say that they wouldn't enjoy, for example, the work of Paul Klee. Send us sculpture, too, they said, but remember here again that many children do not accept extreme formalism.

That in general terms, was the proposition that the Society for Education in Art made to the young, and in many cases struggling painters in England.

And the result? A gay, a cheerful and extraordinarily exhilarating exhibition. There are oil paintings and lithographs, water colors and engravings. They are none of them nursery pictures. They are all works which the children's parents, if they have any sense, will covet. Some of them bear the names of the best known painters in England. Their subjects are infinitely varied, but it is clear that the painters have taken the sensible advice given them to heart. There are scenes of all kinds, but they are all looked at honestly, through the painter's individual eye. Scenes in shops and streets, in fields and gardens, landscapes and interiors. Pictures of flowers and of people doing everyday things and enjoying themselves, of different sorts of work in progress, of familiar stories, of strange and imaginary places. Nowhere is there any "uplift". No exhortation, no glorification of anything. These are paintings of the everyday world as a diversity of different artists see it. Take it or leave it, they say; this is how it looks to me. And the pictures which the children have chosen give a very good impression of the world that we all know, gay and shabby, sometimes comic, often touched by dark shadows. The children have been brought into immediate contact with the culture of their own time, and this is surely better than that historical or retrospective attitude towards art which the study of a few hackneyed reproductions has up to now imposed. That attitude is a living art's worst enemy.

#### WHERE TO EXHIBIT

(Continued from Page 1)

**BOSTON, MASS.,** Stuart Art Gallery Exhibit to select New England artist most worthy of privilege of one man show to be arranged, at no expense to artist selected, at Seligmann Gallery 5 E. 57th Street, New York. Jury. For details: Jean B. Deering, Dir., Stuart Art Gallery, 455 Stuart St., Boston 6, Mass.—National Entries.

**BURLINGTON, VT.,** Flemington Museum, U. of Vt. Mar. 5-28. 18th Ann. Northern Vt. Artists Exhibit. For all residents of state, and by arrangement persons who spend some time during the year in Vt. All mediums. Details available Jan. 1. Harold S. Knight, 15 Nash Place, Burlington, Vt.—Local Entries.

**HAGERSTOWN, MD.,** Washington Co. Museum of F. A. Feb. 1-29. Cumberland Valley Artists' 16th Ann. For artists living between Harrisburg, Pa., Frederick, Md., Winchester, Va., & Cumberland, Md. Mediums: oil, watercolor, pastel, prints, drawing & sculpture. Jury. Prizes. Entry cards by Jan. 1: entries, Jan. 15. Director, Washington County Museum of Fine Arts, Hagerstown, Md.—Local Entries.

**INDIANAPOLIS, IND.,** Wm. H. Block Co. Jan. 25-Feb. 7. For all Indiana artists. Mediums: oil, watercolor, gouache, prints. Jury. Prizes: \$6000. Entry cards due Jan. 10; works, Jan. 12. Hoosier Salon Patrons Ass'n., 609 State Life Bldg., Indianapolis 4, Ind.—Local Entries.

**LOWELL, MASS.,** Whistlers Birthplace. Year Round Fra Angelo Bomberto Forum of Art. For creators of new styles in art. All mediums. Send one-page typed explanation of work. Invitation to exhibit may follow. Fee: \$5. John G. Wolcott, Pres., 236 Fairmount St., Lowell, Mass.—National Entries.

**MONTGOMERY, ALA.,** Museum of Fine Arts. Jan. 1-31. 8th Ann. Jury Exhibit. Water Color Society of Alabama. For all American artists. Mediums: transparent & opaque watercolors. Fee: \$1 per entry. Jury. Prizes: Society Medal, Awards & \$200 Loveman Purchase. Cards & works due Dec. 1. Dr. J. B. Smith, Sec'y, Dept. of Graphic & Plastic Arts, University, Ala.—National Entries.

**NEWARK, N. J.,** Newark Art Club. Jan. 19-Feb. 6. N. J. Water Color Society's 6th Ann. Open Exhibit. For artists born in or residents of N. J. Mediums watercolor & pastel. Fee: \$1 for members; \$1.50 others. Jury. Entry cards due Jan. 9; works rec'd Jan. 12-13 at Newark Art Club, 38 Franklin St. For details: Herbert Pierce, Sec'y, 291 Millburn Ave., Millburn, N. J.—Local Entries.

**NORFOLK, VA.,** Museum of Arts and Sciences, Feb. 1-29. Irene Leach Memorial, 6th Ann. of Contemporary Va. & N. C. Oil & Watercolor Paintings. For artists of Va. & N. C. Mediums: oil & watercolor. No fee. Jury. Prizes: \$350. Entry cards by Jan. 19; works Jan. 10 through 19. For prospectus; Mrs. F. W. Curd, 707 Stockley Gardens, Apt. 2, Norfolk 7, Va.—Local Entries.



**PATERSON, N. J.,** McKiernan Art Center. Feb. 1-28. "Mirror of America" Art Exhibition sponsored by Paterson Chamber of Commerce. For all artists. All mediums, subject matter to relate to Northern New Jersey Area. Awards. Jury. Prizes. For details: McKiernan Art Center, 2 Park Ave., Paterson, N. J.—National Entries.

**PHILADELPHIA, PA.,** The Print Club. Jan. 9-28. 20th Ann. Lithography Exhibit. For all Amer. artists. Medium: lithography. Fee: 50c for non-members of Print Club. Jury. Prize: \$75. Entry cards due Dec. 22; works, Dec. 24. Miss Bertha von Moschzisker, 1614 Latimer St., Philadelphia 3, Pa.—National Entries.

**PORTLAND, ME.,** L. D. M. Sweat Memorial. Feb. 1-21. 65th Ann. Portland Society of Art, 1st Section: Watercolors & Pastels. For all Amer. artists living in U. S. Mediums listed above. Fee: \$1 for 3 works. Jury. Entry cards due Jan. 17; works, Jan. 24. Bernice Breck, Sec'y, 111 High St., Portland 3, Me.—National Entries.

**PORTLAND, ME.,** L. D. M. Sweat Memorial. Mar. 7-28. 65th Ann. Portland Society of Art, 2nd Section: Oils. For all Amer. artists

living in U. S. Medium: oil. Fee: \$1 for 3 works. Jury. Entry cards due Feb. 21; works, Feb. 28. Bernice Breck, Sec'y, 111 High St., Portland 3, Me.—National Entries.

**ROCKFORD, ILL.,** Burpee Art Gallery. Jan. 5-Feb. 1. Self-Juried Show, Rockford Art Ass'n. For members; membership \$3. All mediums. No fee, Jury, prizes. Entry cards & works due Dec. 31. Rockford Art Ass'n. 737 N. Main St. Rockford Ill.—Local Show.

**SAN FRANCISCO, CALIF.,** S. F. Museum of Art. Feb. 18-Mar. 21. 66th Ann. of Oil & Sculpture of the S. F. Art Ass'n. Entry cards & works due Jan. 5-6. For details: Miss Helen Topping, Registrar, S. F. Museum of Art, Civic Center, San Francisco 2, Calif.—Local Show.

**SPRINGFIELD, MASS.,** G.W.V. Smith Museum. Feb. 1-22. Springfield Art League, 28th Ann. Members' Jury Show. For members; membership \$3. Mediums: oil, watercolor, prints & sculpture. Jury. Prizes. For details: Mr. William A. Lang, Chairman, 158 Oak Grove Ave., Springfield, Mass.—Local Show.

**URBANA, ILL.,** University of Ill. Feb. 28-Mar. 28. Nat'l Competitive Exhibition of Contemporary Amer. Painting. For resident artists of the U. S. Mediums: oil, encaustic, tempera. Prizes: \$7,500. Entry cards due Jan. 15; available Dec. 1. Dr. Frank J. Ross, Head, Art Dept., 115 Architecture Bldg., University of Ill., Urbana, Ill.—National Entries.

**WEST PALM BEACH, FLA.,** Norton Gallery & School of Art. Palm Beach Art League, 30th Ann.: Water Colors & Graphic Art, Feb. 27-Mar. 7; Oils & Sculpture, Mar. 19-28. For members; artist membership \$5. Mediums as listed above. Jury. Prizes. Entry cards and works for both sections due Feb. 18. E. R. Hunter, Dir., Norton Gal. & School of Art, West Palm Beach, Fla.—Local Show.

**NEW YORK, N. Y.,** Wichita Art Ass'n Galleries. Jan. 3-28. 17th Ann. Amer. Graphic Arts Exhibit. For all Amer. artists. All graphic arts mediums. Jury. Fee: \$1. Purchase prizes. Entry cards & works due Dec. 10. Wichita Art Ass'n, 401 N. Belmont Ave., Wichita, Kan.—National Entries.

**YOUNGSTOWN, OHIO,** Butler Art Institute. Jan. 1-25. 13th Ann. New Year Show. For artists, present and former residents, of Ohio, Pa., Ind., W. Va., Va., Mich. & Wash., D. C. Mediums: oil & watercolor. Jury. Prizes. Entry cards & works due Dec. 7. Sec'y, Butler Art Inst., 524 Wick Ave., Youngstown, Ohio.

(Photography Article Continued from Page 8)  
photographer in society. Second, it is necessary to bring to the public the awareness of what good and expressive photography is. Third, one of the chief problems with the beginning student is to disconnect him from his preconceived ideas of what should be learned in a photography school. Fourth, teaching photography as a trade tends to keep the level of its excellence at its present inadequacy. Fifth, using photographs to reveal the inner workings of the photographer seems to be a rapid way of reaching his creative talent; also, to enlarge or liberate that talent. Sixth, in order to establish the balance between professional and expressive photography it is necessary to admit that superb craftsmanship (both mechanical and emotional) is but a tool of the expressive and the bread and butter of the professional.



# The Haeger Awards



## HAEGER EXECUTIVES AND JURY STUDY FINALISTS IN THE HAEGER AWARDS

Illustration above shows Mr. E. H. Haeger (seated, center), studying the first prize winning design in the console set classification of The Haeger Awards. \$2000.00 in cash were awarded in this national ceramic contest sponsored by The Haeger Potteries, Inc., Dundee, Illinois, in commemoration of their 75th Anniversary. Over 1000 designs were received and examined by the jury before winners could be decided. Seated left to right are Miss Beatrice Wood, ceramist, Hollywood, California; Mr. Haeger; Miss Marion Lawrence Fosdick, New York State College of Ceramics, Alfred, New York. Standing left to right are Joseph F. Estes, vice president of the organization; Miss Mary Andres, Chicago, Illinois; Dr. Dudley Crafts Watson, chairman of the jury and lecturer from the Art Institute of Chicago; and Miss Maija Grotell, Cranbrook Academy of Art, Bloomfield Hills, Michigan.

## HAEGER CERAMIC AWARDS

Officials of The Haeger Potteries, Inc., have announced details of The Haeger Awards for ceramic design, a challenging new art competition sponsored as part of the company's 75th Anniversary celebration. A total of \$2,000 in prizes will be awarded for pottery designs best suited to large-scale production.

In stating the objectives of The Haeger Awards, E. H. Haeger, President of The Haeger Potteries, Inc., explained that Awards will be given for ceramic pieces or drawings judged best from the standpoint of intrinsic design value and pottery mass production. A total of ten Awards will be given in two design groups. In the "Vase Design" section the top award will be \$500, with a second Award of \$200, and three \$100 Merit Awards. Similar Awards are offered in the "Console Set or Figurine" classification.

Following announcement of Award-winners, traveling displays of winning designs will be exhibited in leading retail stores throughout the United States. In addition, the display will include photographs and biographical notes on each of the prize-winning artists.

Entries are solicited from anyone living in the United States and it is expected that a majority of the entrants will be professional artists, designers and art students.

Another winner in The Haeger Competition may be seen on page 23.

(Continued from Page 12)

floor and another on the second floor, are provided in the Center for the exhibits sponsored by the Kalamazoo Institute of Arts. Fluorescent lights were installed and the walls were painted a neutral color to show paintings to the best advantage.

A third gallery located on the ground floor is painted in a warm color and is used for exhibits of the graphic arts. An alcove library and members' lounge and facilities for teas and similar events are on the ground floor. The main galleries are adaptable to lecture purposes.

The main studio for painting, sculpture, and related work in the arts is located on the second floor. Also on the second floor is a weaving room where large and small looms are provided. In the basement is an experimental shop with tools for work in wood, metal, and plastics. A large dark room for photography will be the center of activity of the Kalamazoo Camera Club, an affiliate of the Kalamazoo Institute of Arts. Other features include a studio with an electric kiln for work in ceramics and a studio with lithographic and silk screen equipment.

## MAX BECKMANN TO WASHINGTON U.

One of the foremost of European artists in the field of expressionistic painting, Max Beckmann has recently arrived in this country to instruct in the College of Fine Arts at Washington U. in St. Louis. He recently completed a One-Man Show of his paintings at the Buchholz Gallery in N. Y. C.



Bernard Segal, P. O. Box 695, Alfred, New York, is winner of the first prize in the console set or figurine classification for his design "Abstract Fish Form" console set. In addition to the \$500.00 check received for winning first prize, Mr. Segal will be featured in national displays when the winning designs will be shown throughout the country. Over 1000 designs were considered by the judges at the executive offices of The Haeger Potteries, Inc., Dundee, Ill.

# The Latest in Books

AS REVIEWED BY

*Design's Book Editor*

**SIMPLIFIED PERSPECTIVE**, by William Wirt Turner. Published by The Ronald Press Company, New York. 231 pages. Price \$5.00.

The basic principles of perspective drawing are presented in a thorough, but not too technical manner. This is a need long felt by many teachers and students. The book leads the beginner step by step from the first principles to those which are more advanced, enlisting the reasoning faculty throughout, to the end that the student will acquire, as a matter of habit, the ability to make drawings understandingly, rather than imitation or by memorized routine.

The book is largely an outgrowth of lecture notes and drawing problems accumulated during many years devoted to the profession of architecture and teaching. The author is head of the Department of Engineering Drawing at University of Notre Dame.

Besides its classroom use, the material offered in this volume will be of value to anyone desiring to familiarize himself with the theory and application of perspective.

**THE WATERCOLOR DRAWINGS OF THOMAS ROWLANDSON**. Published by Watson-Guption Publications, Inc., New York. 127 pages. Price \$12.50.

Here is an opportunity for art lovers to become better acquainted with Thomas Rowlandson, an artist whose genius claims for him an enviable rank among graphic artists of all time.

Thomas Rowlandson's universal curiosity and zest for life led him here, there, and everywhere, in London and the country, in search of the pictorial aspect of the manners and habits of his fellow countrymen, so that in his work a very wide panorama of social life, in every phase and degree, passes before us—titillating and amusing our senses and putting us in a pleasant humor as it covers a picturesque and full-blooded period.

All this is bountifully revealed in the pictures which have been selected for this book by Arthur W. Heintzelman, Keeper of Prints in the Boston Public Library, from the notable Albert H. Wiggin Collection which he had the privilege of cataloging and now has in charge. Twenty of the original water-

color drawings have been reproduced so faithfully in full color by Edward Stern and Company, in their special Optak process, that they will grace the collections of the most discriminating connoisseurs. Thirty more, reproduced in black and white by the same process, round out a very representative showing of the master's best work.

**IS THAT ME?** by William Auerbach-Levy. Published by Watson-Guption Publications, Inc., New York. 156 pages. Price \$7.50.

A brilliant caricaturist, whose cosmopolitan interpretations of celebrities of stage and screen, figureheads on the political scene, and notables in literary and art circles enliven the pages of *The New Yorker*, Collier's and other publications, offers in this book a representative collection of his best work, accompanied by an illuminating and entertaining text. In addition, he generously and frankly reveals his methods of making a caricature. Drawing from his vast store of experience as a successful etcher and teacher as well as a renowned caricaturist, Auerbach-Levy demonstrates with innumerable sketches, drawings, and reproductions of his own ever-popular work, his approach to a subject, his analysis of basic construction and his complete procedure through to the final rendering.

For anyone interested in caricature as a profession or a hobby, there is an abundance of helpful material in this volume. The casual reader will find it an amusing book, for it recounts many diverting experiences with the personalities. For its abundance of illustrations and the soundness of the constructive text, this volume is outstanding.

**DRAWING BY SEEING**, by Hoyt L. Sherman. Published by Hinds, Hayden & Eldredge, Inc., New York. 77 pages. Price \$2.50.

Here is a method for teaching drawing and painting based on principles of visual form Mr. Sherman derived from the work of Rembrandt and Cezanne. Independently some of these principles have recently been verified by the scientific experiments in perception conducted by Adelbert Ames, Jr., of the Dartmouth University Eye Institute. There is reason to believe that this principle can be successfully applied not only to art and

art education but to such diverse fields as architecture, surgery, layout design, reading, and football, to name but a few.

The book is a report on the original experiment; since then the work has become a regular part of the training program of the School of Fine and Applied Arts at Ohio State University. In addition, the experimental project in Dentistry, using this method, is now a required course for all dental students.

Collaborator Ross L. Mooney has contributed to a number of educational journals and is at present a research associate of Ohio State University's Bureau of Educational Research. Collaborator Glenn A. Fry is a Fellow of the American Academy of Optometry and Director of the School of Optometry at Ohio State University.

**MISSOURI, HEART OF THE NATION**, by Fourteen American Artists. Publisher: American Artist Group, New York. 62 pages. Price \$3.00.

A kaleidoscopic view of Missouri is presented in this collection of one hundred and six paintings. It is the first time that a group of artists have joined their efforts to portray the natural beauties, industrial activities and cultural characteristics of a single state.

The moods depicted vary from a pastorate of gently undulating farmland painted by Adolf Dehn, to the dynamic intensity of Ernest Fiene's interpretation of Missouri's industrial life. Aaron Bohrod's realism, Nicolai Cikovsky's expressionism, Frederick James' romanticism and Fred Conway's abstractionism combine to give a complete picture of big city life. Georges Schreiber, Peter Hurd, and Wallace Herndon Smith immortalize the hunters and sportsmen of the State. Fletcher Martin mirrors the greatness of the Mississippi River. While Fred Shane, Lawrence Beall Smith and Jackson Lee Nesbitt present famous landmarks and traditions.

In an introduction to "Missouri—Heart of the Nation," Charles Van Ravensway, Director of the Missouri Historical Society, writes that "this land 'where the rivers meet', is an enigma to many; a land of contrasts and subtle moods, of many races and cultures, of roaring cities and quiet rural communities . . . . This collection comes appropriately at a time when Missouri finds herself in the spotlight of public attention . . . it will make real for the future the evanescent qualities of our time."

(Continued on Page 24)



## LA TAUSCA ART COMPETITION

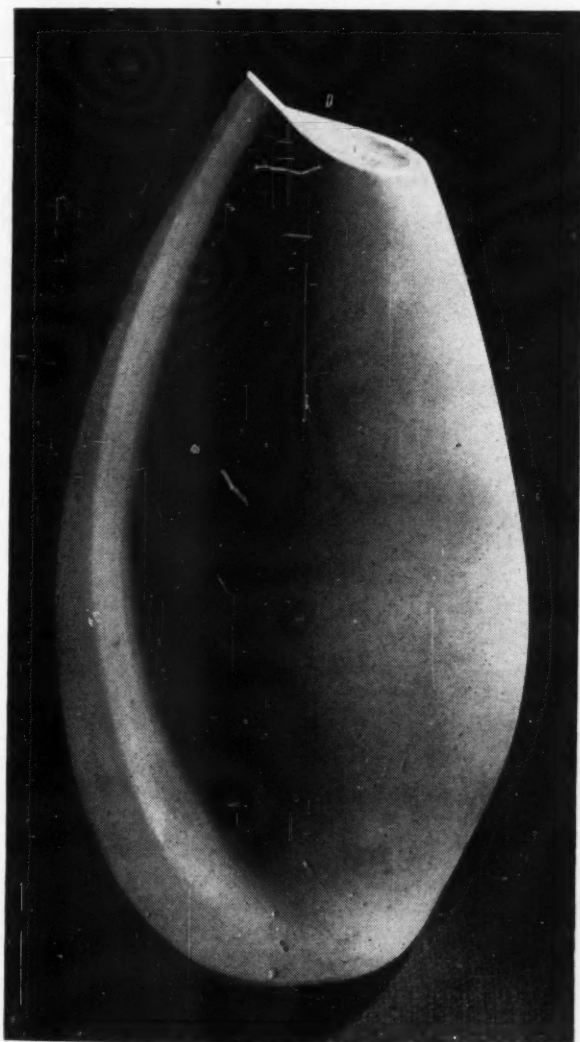
The opening of the Third Annual La Tausca Art Competition, in which a total of \$6,750 in prizes will be presented, was announced today by Ernest S. Heller, President of the Heller-Deltah Company, Inc., sponsor of the contest.

As in last year's contest, an Invitation Jury has been named to select the artists who will compete. This year's Invitation Jury includes the following artists: Guy Pene du Bois, Adolf Dehn, Robert Gwathmey, Karl Knaths, Yasuo Kuniyoshi, Loren MacIver, Waldo Peirce and Everett Spruce. Competing artists chosen by the Invitation Jury will in turn vote for an Awards Jury of five members to judge the prize-winning paintings.

The prizes will be awarded as follows: first prize, \$3,000; second prize, \$2,000; third prize, \$1,000; fourth prize, \$500; fifth prize \$250.

The closing date for receipt of entry blanks will be November 1, 1947. Contestants will be required to submit their paintings no later than December 10, 1947. Only one painting by each artist may be submitted.

During 1948, an exhibit of the paintings will tour the country in outstanding museums.



**CONTESTANT WINS TWO PRIZES  
IN THE HAEGER AWARDS**

The work of Richard B. Rush, 114 North Elizabeth Street, Chicago, Illinois, was felt by the judges to be so meritorious that Mr. Rush ended up by winning a prize in each of the two classifications in The Haeger Awards, judged in Dundee on September 10th. Shown above is his first prize winner in the Vase or lamp base group. The simple but dramatic lines of this design won the unanimous approval of the prominent jury.

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and significant examples of the last decade of book illustration and to promote better understanding among different national groups through the medium of the illustrated book.

Illustrations and books produced during the war in countries under Nazi domination are eloquent of almost impossible publishing conditions. While it was Nazi policy to conciliate France and Czechoslovakia, no books were sanctioned in Poland, a country with a gréat tradition in illustration. Yugoslavia produced only a few moving illustrations, cut on floor linoleum and printed on scraps of paper by leading artists of the Underground, to stir the people. Printing of a high technical order also was produced by the Underground in Holland. Both Russia and England printed many colorfully illustrated books at low prices for wide distribution in spite of labor and material shortages and other war restrictions.

American books in the exhibition were selected by Carl Zigrosser, Curator of Prints at the Philadelphia Museum of Art.

Among the artists represented are Eric Bavilions of Great Britain; Liu Yuan-hua of China; Josef Cantre of Belgium; Stefan Mrozewski of Poland (1938); Marijan Detoni of Yugoslavia; Erkki Tant-Tu of Finland; Picasso of France; Emil Zbinden of Switzerland; A. N. Samokhvalov of the U.S.S.R.; LeRoux Smith LeRoux of South Africa; Th. Egner of Norway Thoreau MacDonald of Canada; Karel Svolinsky of Czechoslovakia; Leah Grundig of Palestine; Jack B. Yeats of Ireland; Babu Herur of India; Lionel Lindsay of Australia; Stig Asberg of Sweden; Ruman Strikalovsky of Egypt; Buday Gyorgy of Hungary; Luis Seoane of Argentina; Martha P. Schidrowitz of Brazil; Jose Alloza of Dominican Republic; Antonio da Costa of Portugal; and Naomi Averill of the U.S.

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# Cooper Union Plans Huge Glass Exhibition; Opens January 12

**A**N exhibition of glass, the first of the kind in recent years, will be held at the Cooper Union Museum in New York January 12 through March 20, Calvin S. Hathaway, Curator, has announced. The exhibition will sum up the developments in glass design and manufacture since 1925 with examples of the latest and best in both decorative and utilitarian glass.

The principal division of the exhibition will be devoted to glass in its use as a decorative art. It will be a survey of decorative glass, including objects of daily use, produced during the past 25 years, and will feature both American and European examples, ranging from unique hand-blown pieces to those in the production of which machines have played a more or less important part. Many of the examples from European factories will represent the first glass from such sources to reach this country since the war.

An introductory section of the exhibition will be devoted to the technical aspects of glass manufacture and will briefly show how glass is made, shaped and decorated. This section will also include a group of glass objects which will show how glass has come to play an increasingly important role in contemporary civilization. There will be examples of glass textiles, insulation, bricks, packaging, cooking, chemical and electrical ware, etc.

The main portion of the exhibition—of table and decorative ware—will include examples from virtually every important glass manufacturer in America and Europe. One of the great figures of the modern school of glassblowers the Frenchman, Maurice Marinot, will be represented by several vases lent from both public and private collections. During the period of the exhibition there will be regular showings of several films on the subject of glass manufacture, one of which will be the French film "Le Grand Verrier" in which Marinot is followed about his workshop by the revealing lens of the camera. Other examples of French glass will come from the firms of Baccarat and Rene Lalique.

From a wide range of American glass manufacturers to be represented will be several pieces of Steuben Glass several of which will be engraved with designs by Sidney Waugh. Other American firms represented will include: The Libbey

Division of the Owens-Illinois Glass Co.; The Corning Glass works; the Blenko Glass Co.; The Viking Glass Co.; Erickson Handmade Glass; etc. Works by Maurice Heaton and Marianna von Altesch will show the work of two individual designers and glass workers.

Orrefors and Kosta Glass will, with several other firms, represent Sweden, long famous for its glass factories. Besides several pieces of handblown and engraved Swedish glass there will be examples of "Graal" glass produced by Orrefors. Several pieces of Karhula Crystal will be shown from Finland. England, well known for its cut glass, will be represented by crystal by Webb and Corbett and by Stuart and Sons, Ltd.

Glass from the Belgian firm of Val St. Lambert will include "case" glass made with layers of clear and colored glass. There will be examples of Leerdam glass from Holland; Austrian glass from J. and L. Lobmyer including pieces designed by Joseph Hoffmann. There will be several examples of modern Italian glass from the district of Murano, near Venice, for centuries a center of Italian glass manufacture. There will also be glass from Czechoslovakia, Portugal and Mexico.

Besides weekly showings of several short films on glass blowing there will be scheduled gallery talks. Special film showings and talks can be arranged upon request.

Increasing importance of the Cooper Union Museum for the Decorative Arts as New York's research museum for decorators, designers and manufacturers is evident in the resumption of its evening openings.

The Museum will be open from 10 A. M. until 9:30 P. M. on Tuesdays and Thursdays, beginning October 7. On Mondays, Wednesdays, Fridays and Saturdays the hours are from 10 A. M. to 5 P. M.

The Cooper Union has, except for war years and periods of readjustment, maintained evening openings since 1898, and was the first museum in New York to adopt such a policy. For many years it was the only museum in the city to be open at night.

Calvin S. Hathaway, Curator, said that although the evening openings were resumed primarily for the benefit of designers and manufacturers in the decorative fields, all visitors would be welcome.

The Museum's collections have been arranged and catalogued to facilitate study and research, with the emphasis upon subject matter and kind rather than upon chronological or geographical classifications. The textile collection is one of the Museum's strongest and one of the best in the country, ranging from 1500 B. C. into the 20th century. Another collection of value to the researcher is the file of 20,000 original drawings related to ornament, architecture and decoration from the 16th into the 20th century by European and American masters. Still other collections of interest to the decorative artist are of wallpapers, ceramics, woodwork, metalwork, and costume accessories from the middle of the 18th century.

(Books, Continued from Page 22)

**HUNGARIAN FOLK ART**, by Olga Newman. Published by Mrs. C. Naaman Keyser, Plymouth Meeting, Pa. 17 pages. Price \$3.50.

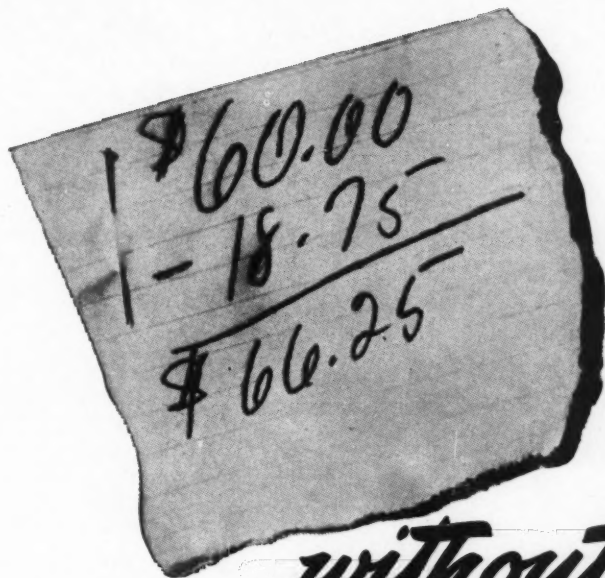
This paper-covered collection of Hungarian motifs is typical. They are seventeen pages of color designs adapted to many uses. They were prepared with the assistance of the author's mother who remembers how the peasants embroidered and painted the very same designs in the old country. For persons looking for help in finding Hungarian peasant decorative units this collection should be helpful.

**NOTES ON WEAVING TECHNIQUES**, by Florence E. House. Published by Industrial Arts Cooperative Service, New York. 91 pages. Price \$3.00.

This is the fifth revision of this valuable help for students and professional weavers. These notes were originally prepared for the author's students in Occupational Therapy at Columbia University. They are based on authentic material taken from various sources, some modern and some very old. Many of the weaves were worked out in a course under Berta Frey, a weaver of note.

The book is broad in its scope and gives the reader many diagrams and clearly stated directions. It tackles and solves many problems which baffle the inexperienced weaver. There is a wealth of material concerning a great variety of weaving techniques. Plain weaving, twill, satin, damask, M's and O's colonial over-shot summer and winter, lace and spot Bronson, crackle, mator, open weavers, laid-in weaves, brocades, pile fabrics, tapestry, confite, Double Weaving and various miscellaneous weaves are all included in this helpful collection of weaving notes.





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